




*Why ask for the moon
When we have the stars?*

AS

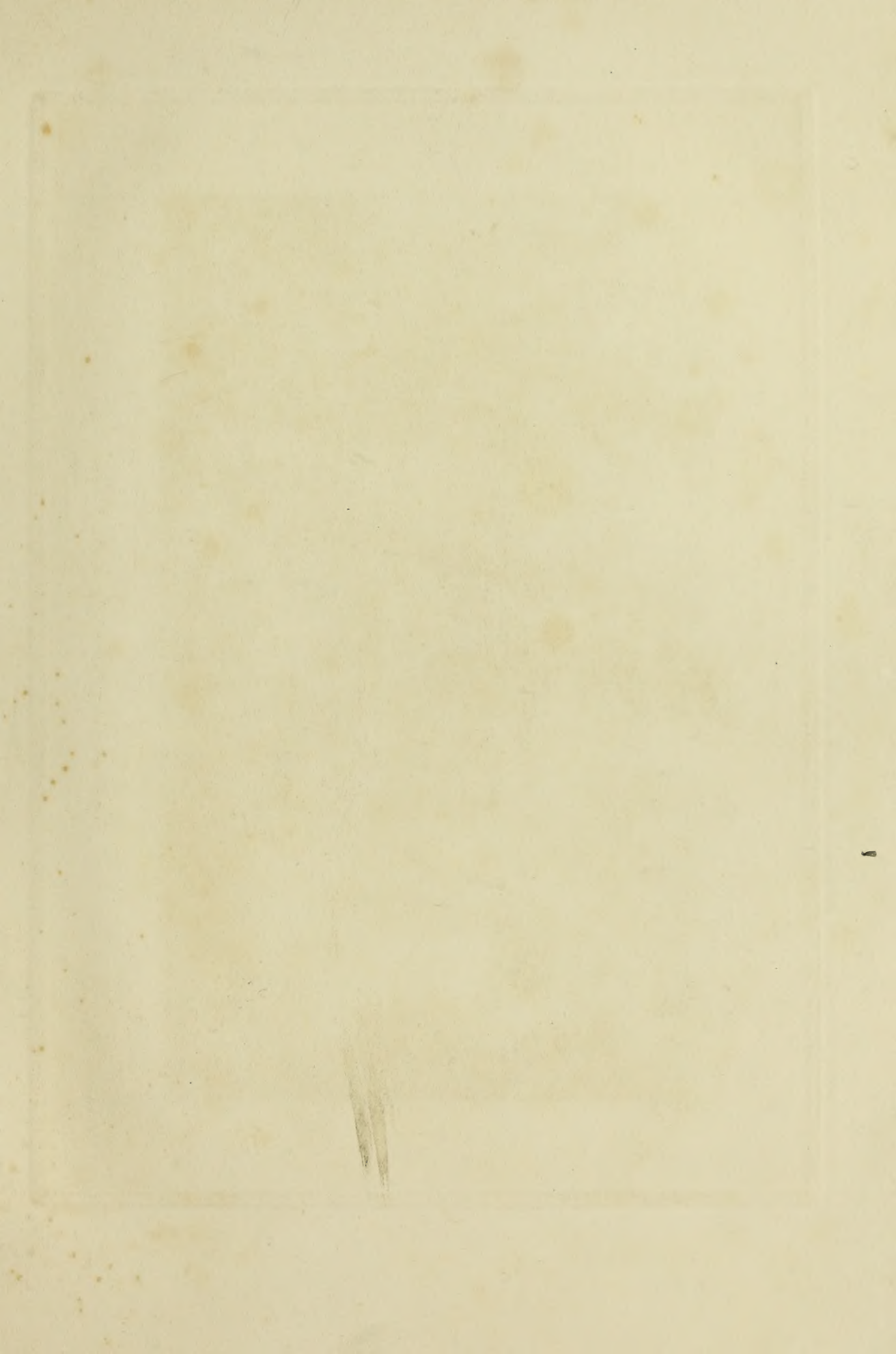


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THE NORWICH SCHOOL OF PAINTING

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Boulevard des Italiens, by John Crome.

THE
NORWICH SCHOOL
OF PAINTING

BEING A FULL ACCOUNT OF

THE NORWICH EXHIBITIONS
THE LIVES OF THE PAINTERS
THE LISTS OF THEIR RESPECTIVE EXHIBITS
AND
DESCRIPTIONS OF THE PICTURES

BY

WILLIAM FREDERICK DICKES

PROFUSELY ILLUSTRATED

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CONTENTS.

CHAPTER	PAGE
INTRODUCTION	ix.
I. JOHN CROME—1768-1797	13
II. JOHN CROME—1798-1806: MR. JOHN GURNEY AND OPIE	31
III. JOHN CROME—1806-1812	55
IV. CROME'S ETCHINGS	81
V. JOHN CROME—1813-1816	87
VI. JOHN CROME—1817-1821	114
VII. THE HAND OF CROME AND CROME'S WATER-COLOUR ART	142
VIII. JOHN BERNEY CROME—1794-1842	153
IX. ROBERT LADBROOKE—1770-1842, AND HIS SONS—HENRY LADBROOKE, J. B. LADBROOKE, AND FREDERICK LADBROOKE	171
X. ROBERT DIXON—1780-1815. CHARLES AND DAVID HODGSON, FATHER AND SON—1864. JAMES SILLETT —1764-1840. EMMA SILLETT	199
XI. JOHN THIRTLE—1777-1839	217
XII. JOHN SELL COTMAN—1782-1808	243
XIII. JOHN SELL COTMAN—1809-1824—ETCHINGS	275
XIV. JOHN SELL COTMAN—OIL PAINTINGS FROM 1810	303
XV. JOHN SELL COTMAN—1812-1833	324
XVI. JOHN SELL COTMAN—1834-1842	377

CHAPTER	PAGE
XVII. MILES EDMUND COTMAN—1810-1858. JOHN JOSEPH COTMAN—1814-1878 	411
XVIII. JAMES STARK 	443
XIX. GEORGE VINCENT—1796-1831 (?)	495
XX. JOSEPH STANNARD. ALFRED STANNARD. MRS. ALFRED STANNARD. MRS. JOSEPH STANNARD. MISS E. H. STANNARD 	523
XXI. THE REV. E. T. DANIELL—1804-1842 	541
XXII. HENRY NINHAM—1793-1874. ALFRED PRIEST—1810-1850. SAMUEL DAVID COLKETT—1800-1863. THOMAS LOUND—1802-1861. HENRY BRIGHT—1810-1873. JOHN MIDDLETON—1827-1856. J. W. WALKER— 1831-1898. 	577

LIST OF PHOTOGRAVURES.

		PAGE
Boulevard des Italiens, by John Crome. John Gurney (<i>Frontispiece</i>) ...	Described	99
Mousehold Heath, by John Crome. National Gallery ...	,,	106
On the Yare at Thorpe, by John Crome. The late H. G. Barwell ...	,,	130
Fishmarket, Boulogne-Sur-Mer, by John Crome. John Gurney ...	,,	132
The Grove Scene, by John Crome. The late J. J. Colman, M.P. ...	,,	134
At Dunham, by John Crome. Reeve Coll. Print-room, B.M. ...	,,	149
Near Bury St. Edmund's, by John Berney Crome. Norwich Castle Museum ...	,,	163
On the Coast near Weybourne, by Robert Ladbrooke. Miss Ladbrooke ...	,,	178
Cromer, looking East, by John Thirtle. Reeve Coll. Print-room, B.M. ...	,,	238
Trentham Church, by John Sell Cotman. James Reeve ...	,,	270
The Waterfall, by John Sell Cotman. The late J. J. Colman, M.P. ...	,,	306
Fishing Boats off Yarmouth, by John Sell Cotman. Norwich Castle Museum, Colman bequest ...	,,	307
The Mishap, by John Sell Cotman. Norwich Castle Museum, Colman bequest	,,	319
Statue of King Charles I., Charing Cross, by John Sell Cotman. The Rev. Canon Ripley ...	,,	370
Yarmouth Beach, by John Sell Cotman. R. J. Colman ...	,,	372
Boats on the Medway, by Miies Edmund Cotman. Norwich Castle Museum, Colman bequest ...	,,	420
The Valley of the Yare, near Thorpe, by James Stark. National Gallery of British Art ...	,,	491
Trowse Meadows, by George Vincent. Norwich Castle Museum, Colman bequest	,,	515
Thorpe Water Frolic—Afternoon, by Joseph Stannard. Norwich Castle Museum	,,	528-9
Mill at Reedham, by Thomas Lound. Norwich Castle Museum ...	,,	578

LIST OF GENERAL ILLUSTRATIONS.

		PAGE
Portrait of John Crome, by Michael W. Sharpe ...	...	14
" " " by John Opie. The Guildhall, Norwich ...	...	30
Sign for "The Top Sawyer," by John Crome. The Pockthorpe Brewery, Norwich ...	...	20
Back of Sign "The Top Sawyer," " " " " " "	,,	21
Crome's House, 17, Gildengate Street, St. George's ...	...	34
Sir Benjamin Wrench's Court ...	...	43
Carrow Abbey, by John Crome. J. J. Colman, M.P. ...	...	48

	PAGE
The Cow Tower, " " " 	50
On the Wensum, " Norwich Castle Museum 	66
Landscape, " Mrs. Fisher 	71
A Woody Landscape, by John Crome. Victoria and Albert Museum 	73
The Old Bathing-place at St. Martin's-at-Oak, Norwich, by John Crome. Henry L. Higginson 	75
Mousehold Heath, by John Crome. Victoria and Albert Museum 	76
Church in Graveyard, " J. J. Colman, M.P. 	78
Soft-Ground Etching of a Tree, by John Crome. Reeve Coll., Print-room, B.M. 	83
Etching of Mousehold Heath, " " " " 	85
Near Hingham, Norfolk, by John Crome. National Gallery of British Art 	90
Study of a Burdock, " Norwich Castle Museum 	91
Broken Flint, Daisy and Dandelion, by John Crome. J. J. Colman, M.P. 	93
Moonlight on the Yare, by John Crome. Humphrey Roberts 	98
The Grove Scene, Marlingford, by John Crome. Thos. Agnew and Sons 	101
At the Back of the New Mills, " Norwich Castle Museum 	102
The Windmill on Mousehold Heath, " The National Gallery 	108
Study made before Pupils, by John Crome. James Reeve 	115
The Way through the Wood, " T. J. Barratt 	120
The Poringland Oak, by John Crome. Rev. Charles J. Steward, M.A. 	124
Yarmouth Jetty, by John Crome. Norwich Castle Museum 	129
Road with Pollards, " J. J. Colman, M.P. 	136
Monument to John Crome in St. George's-at-Colegate Church 	142
Waiting for the Ferry, Water-colour, by John Crome. Reeve Coll., Print-room, B.M. 	149
Portrait of John Berney Crome, by H. B. Love. Norwich Castle Museum 	152
Wherries and Steamboat at the Junction of the Yare and Waveney, by J. B. Crome. The Manchester Art Gallery 	162
Burgh Castle, by J. B. Crome. Norwich Castle Museum 	164
River Scene by Moonlight, by J. B. Crome. J. J. Colman, M.P. 	165
Lewisham Church and Village, by William Henry Crome. J. J. Colman, M.P. 	168
Landscape—Cottage and Trees. Etching after Crome, by E. Girling. Reeve Coll., Print-room, B.M. 	169
Bruges River, Ostend in the Distance. Etching after Crome, by Richard Girling. Reeve Coll., Print-room, B.M. 	170
Portrait of Robert Ladbrooke, by Wageman. Norwich Castle Museum 	172
View of Bishop's Bridge, by R. Ladbrooke and J. Crome. Geo. Holmes' Coll. Sale 	176
Near Carrow Bridge, Water-colour, by R. Ladbrooke. Reeve Coll., Print-room, B.M. 	177
On the Coast, Water-colour, by R. Ladbrooke. Reeve Coll., Print-room, B.M. 	178
Landscape—Two Boys Fishing, by R. Ladbrooke. Geo. Holmes' Coll., Sale 	188
Bolton Abbey, 1841, by Henry Ladbrooke. J. J. Colman, M.P. 	190
Scene near Falmouth, by Henry Ladbrooke. Miss Ladbrooke 	191
Moonlight on the Old Sea Bank near Lynn, by Henry Ladbrooke. Miss Ladbrooke 	192
Pollard Oaks, by John Berney Ladbrooke. Norwich Castle Museum 	193
Landscape—The Rustic Bridge, by John Berney Ladbrooke. J. J. Colman, M.P. 	195
The Fishmarket, Norwich, by David Hodgson. Norwich Castle Museum 	204
From Whitefriars' Bridge, " " " " " 	205
Sandlin's Ferry, by David Hodgson. Norwich Castle Museum 	207
The Nave of Norwich Cathedral, by David Hodgson. Norwich Castle Museum 	208
Old Fishmarket, Norwich, by David Hodgson. J. J. Colman, M.P. 	209
Thirtle House, 61, Magdalen Street, Norwich 	219
Tan Yard, Norwich, by John Thirtle. Reeve Coll., Print-room, B.M. 	222
The Devil's Tower, by John Thirtle. Norwich Castle Museum 	223
Thorpe Watering, by John Thirtle. Reeve Coll., Print-room, B.M. 	231
Old Foundry Bridge, Norwich, by John Thirtle. Reeve Coll., Print-room, B.M. 	234
Whitlingham Reach, by John Thirtle. Reeve Coll., Print-room, B.M. 	237

	PAGE
Norwich from the East, by John Thirtle. Norwich Castle Museum	239
Portrait of John Sell Cotman, by H. B. Love. James Reeve	244
Old House, Mill Lane, by J. S. Cotman. Reeve Coll., Print-room, B.M. ...	247
Sketching Club Subject from Ossian, by J. S. Cotman. Reeve Coll., Print-room, B.M. ...	254
Durham Castle and Cathedral, by J. S. Cotman " " " " " " ...	262
Schiehallion in Perthshire, by J. S. Cotman. Dyce Coll., Victoria and Albert Museum ...	267
Interior of Norwich Cathedral, by J. S. Cotman. Reeve Coll., Print-room, B.M. ...	271
St. James de Compostella, by J. S. Cotman. R. J. Colman	276
Draining Mill, Lincolnshire, by J. S. Cotman. Reeve Coll., Print-room, B.M. ...	279
Mousehold Heath, Norwich, " " " " " " ...	280
Etching—The Wolf Hunter, " " " " " " ...	301
Sea Piece—Two Vessels in a Choppy Sea, by J. S. Cotman. J. J. Colman, M.P. ...	308
After the Storm, by J. S. Cotman. J. J. Colman, M.P.	309
Old Houses at Gorleston, by J. S. Cotman. J. J. Colman, M.P.	310
The Baggage Waggon, " " Norwich Castle Museum	320
A Town in Holland, " " Sir W. Cuthbert Quilter, Bart., M.P. ...	322
Dewy Eve, by J. S. Cotman. Reeve Coll., Print-room, B.M.	326
Gable-end of a Cottage, with a Shed in Front, by J. S. Cotman. J. J. Colman, M.P. ...	332
The Abbatial House of St. Ouen, Rouen, by J. S. Cotman. J. J. Colman, M.P. ...	339
Mount St. Catherine, Rouen, by J. S. Cotman. J. J. Colman, M.P.	340
La Fontaine de la Crosse, Rouen, by J. S. Cotman. J. J. Colman, M.P.	341
Gateway of the Abbey, Aumale, by J. S. Cotman. J. J. Colman, M.P.	344
Cotman's House, 1823	346
Classical Landscape—Composition, by J. S. Cotman. R. Geldart	349
South Porch of the Church of Louviers, Normandy, by J. S. Cotman. R. J. Colman ...	352
Via Mala, by J. S. Cotman. J. J. Colman, M.P.	363
Schaffhausen, by " J. J. Colman, M.P.	365
Crosby Hall, Bishopgate Street, London, by J. S. Cotman. J. J. Colman, M.P. ...	370
Spruggins' Hall, by J. S. Cotman. J. J. Colman, M.P.	375
The Student, " R. J. Colman	385
The Presentation of a Rose and Sword to the Lady of the Manor of Flixton, by J. S. Cotman. R. J. Colman	395
Colonel Harvey's Lane, Thorpe, Norwich, by J. S. Cotman. Reeve Coll., Print-room, B.M.	401
From the Garden of my Father's House, at Thorpe, by J. S. Cotman. Reeve Coll., Print-room, B.M.	403
From the Garden of my Father's House (commenced picture), by J. S. Cotman. Norwich Castle Museum	404
Portrait of Miles Edmund Cotman, by M. E. Cotman	412
Etching—Postwick Grove, by M. E. Cotman. Reeve Coll., Print-room, B.M. ...	416
Etching—At Whitlingham " " " " " " ...	417
A Pier Head with Boats " Norwich Castle Museum	420
Sea Piece—Unloading Timber " J. J. Colman, M.P.	421
Gorleston Harbour " " " " " " ...	422
Unloading Timber Ships " Reeve Coll., Print-room, B.M. ...	424
Early Morning on the Medway " " " " " " ...	425
A Road on the Trowse Meadows, by John Joseph Cotman. J. J. Colman, M.P. ...	436
The Old Carrow Gardens, by John Joseph Cotman. James Reeve	437
Mousehold Heath, by John Joseph Cotman. Reeve Coll., Print-room, B.M.	438
Portrait of James Stark, by Joseph Clover. Mrs. Bolingbroke	444
Etching, by James Stark. Reeve Coll., Print-room, B.M.	454
Small Landscape, with Boys Bathing, by James Stark. Norwich Castle Museum ...	458
Landscape and Cattle, by James Stark. Geo. Holmes' Sale, 1903. ..	462
Road Scene at Intwood, by James Stark. Norwich Castle Museum	464
Marlborough Forest " R. J. Colman... ..	474
Windsor Castle " Norwich Castle Museum	482

	PAGE
The Forest Oak, by James Stark. Norwich Castle Museum	483
Sheep Washing ,, J. J. Colman, M.P.	485
Portrait of George Vincent, by Joseph Clover	496
On the Yare. Mezzotint; by George Vincent. Reeve Coll., Print-room, B.M. ...	507
Road Scene and Cottage ,, Norwich Castle Museum	513
On the Yare, near Norwich. ,, J. J. Colman, M.P.	514
Spearing Salmon, Scotland—Moonlight, by George Vincent. R. J. Colman ...	515
Dutch Boats off Gorleston Pier, by George Vincent. A. M. Singer	516
Greenwich Hospital, 1827. Cuthbert Quilter, M.P.	518
Portrait of Joseph Stannard as a boy, by R. Ladbroke. J. J. Colman, M.P. ...	524
A Fresh Breeze, by Joseph Stannard. Norwich Castle Museum	529
The Old River at Thorpe, by Joseph Stannard. J. J. Colman, M.P.	531
Sea Piece, by Joseph Stannard. J. J. Colman, M.P.	532
Fishing Boats—Norfolk Coast, by Joseph Stannard. J. J. Colman, M.P. ...	533
Gorleston Harbour, by Alfred Stannard. J. J. Colman, M.P.	536
Back of Trowse Hall ,, ,, ,,	537
Yarmouth Jetty—Boats and Figures in the foreground, by Alfred Stannard. J. J. Colman, M.P.	538
Yarmouth Jetty—Distant View, by Alfred Stannard. J. J. Colman, M.P.	539
Portrait of the Rev. E. T. Daniell, by Linnell	542
Castle Acre. Etching, by the Rev. E. T. Daniell. Reeve Coll., Print-room, B.M.	550
Cataract on the Nile ,, ,, ,, ,,	552
The Lake of Geneva ,, ,, Norwich Castle Museum	553
A View of St. Malo ,, ,, ,, ,,	554
Ruined Aqueduct ,, ,, J. J. Colman, M.P.	555
Interior of St. James Church, Norwich, by Henry Ninham. Reeve Coll., Print-room, B.M.	563
Lakenham Mills, by Henry Ninham. Reeve Coll., Print-room, B.M.	564
Fishgate Street, Norwich, by Henry Ninham. J. J. Colman, M.P.	565
Etching—View of Sir Benjamin Wrench's Court, by Henry Ninham	43
Etching—Front of the New Mills, by Alfred Priest. Reeve Coll., Print-room, B.M.	568
Iffley Mill, near Oxford, by Alfred Priest. Norwich Castle Museum	570
A Beach Scene, by Alfred Priest. J. J. Colman, M.P.	571
Fishing Boats in a Storm, by Alfred Priest. J. J. Colman, M.P.	572
Landscape, with River and Distant Mill, by S. D. Colkett. R. J. Colman	574
Old Cottages at Lakenham, by Thomas Lound. J. J. Colman, M.P.	578
St. Benet's Abbey, by Thomas Lound. J. J. Colman, M.P.	579
Richmond Castle, Yorkshire, by Thomas Lound. Reeve Coll., Print-room, B.M.	580
Ely Cathedral, by Thomas Lound. Norwich Castle Museum	581
Ely Cathedral, with Marsh and Mill in Foreground, by Thomas Lound. Reeve Coll., Print-room, B.M.	582
Effect after Rain, by H. Bright. Norwich Castle Museum	585
Morning in the Highlands, by H. Bright. J. J. Colman, M.P.	586
Pastel—The Shrimper—A Coast Scene by H. Bright. Reeve Coll., Print-room, B.M.	587
Pastel—Scratby, Norfolk, by H. Bright. Reeve Coll., Print-room, B.M.	588
Sunshine and Shade, Ivy Bridge, S. Devon, by J. Middleton. Norwich Castle Museum	591
Gunton Park, by John Middleton. J. J. Colman, M.P.	592
Fine Day in February, by John Middleton. J. J. Colman, M.P.	593
Landscape, by John Middleton. J. J. Colman, M.P.	594

INTRODUCTION.

BEFORE unfolding the story of the Norwich School, and to assist in estimating its position and influence, the following facts should be recalled to our minds.

In these islands, as in every other part of Europe, traditions inherited from the grand past-masters of Italy and France restrained Art in fetters of gold until the close of the eighteenth century. That this should have been so is natural. In all Arts the precepts and practice of the most eminent become laws to their successors. Think for a moment of Claude Lorraine and Gaspar Poussin—the two painters whose landscapes are the crowning glory of their art. The first had, with the daring of an eagle, gazed at the very source of light; the second, following the great Italians, insisted on the value of a wealth of shade. No one can deny the worth of their teachings. But the enforcement of their methods of construction by academic prescription, in other climes than their own, hindered the growth of national schools. British artists were taught to Italianise their landscapes, as did the great Wilson, and to avoid the fresh salad green—that charming feature for which their well-watered land is envied—in favour of the siennas and russet browns of the burnt-up south! In 1760, we had painters like John Wootton and George Lambert representing, as Constable used to say, “English country gentlemen in their wigs, jockey caps, and top boots, with packs of hounds, careering in Italian landscapes resembling those of Gaspar Poussin in everything excepting truth and force.” When George III. unkindly returned to Wilson the Italianised view of Kew Gardens he had painted for the King, his action might have been excused on the score of common sense.

One of Wilson’s pupils—the kindly, accomplished, and travelled connoisseur, Sir George Beaumont (1753-1827)—became the fashionable leader of taste in the realm of landscape. At Cole Orton Hall, his newly-built seat in Leicestershire, surrounded by his Claudes, Poussins, and Wilsons, he spent each morning in his studio, which, being on the upper floor, commanded an extensive view of well-wooded and even mountainous scenery. Constable, who was his guest for five weeks in 1823, describes his studio practice thus (I quote it as a telling contrast

between the old style and the new):—"Sir George placed a small landscape by Gaspar Poussin on his easel by the side of one he was himself painting, and observed, 'Now, if I can match these tints, I am sure to be right.' 'But, suppose, Sir George,' replied Constable, 'Gaspar could rise from his grave, do you think he would know his own picture in its present state? Or, if he did, should we not find it difficult to persuade him that somebody had not smeared tar or cart-grease over its surface, and then wiped it imperfectly off?'"

On another occasion, Sir George recommended the colour of the varnish of an old Cremona violin for the prevailing tone of a landscape. Constable replied by taking the old fiddle and laying it on the green lawn before the house.

No doubt the continual study of brown Old Masters, mellowed by time and "comforted" (to use a restorer's word) by many glazings of Dutch pink, had induced in him, as in most of the Italian-travelled artists, a positive abhorrence of that "salad" freshness of English meadows and groves which is their peculiar charm. Beaumont was a stickler for the "conventionalities" of the Academy, according to which in every landscape there should be a first, second, and a third light, besides at least one *brown* tree. To his query, "Do you find it very difficult to determine where to place your *brown* tree?" Constable replied, "Not in the least, for I never put such a thing into a picture."

Such was the contrast between the bathos of the Old School and the fresh awakening of the new. As the result of endless copying, the glorious art of Claude, of Poussin, and of Wilson, had been succeeded by brown monotonies of the studio. Second-hand art, dull, lifeless, uninteresting. Canvases were never taken into the open air, and the water-colour sketches from which they were painted were only Indian ink drawings lightly washed over with local colours.

It must not be supposed that the New School leapt into the void suddenly. It had been prepared for by the scattering of Dutch pictures—particularly the sale of the Orleans collection in 1792, in this country. These becoming the fashion, a Soho watchmaker, travelling in Holland to dispose of his English watches, taking a fancy to panels by Cuyp, which he saw used as wall decorations in the wainscoting of the houses, bartered away his watches for them. Bringing these to London he found the transaction so remunerative that he devoted himself to the business of collecting Cuyp's. Thus, England became the resting-place of the works of that grand master, who had painted so entirely from nature and so little in the studio, that at his death—in comparative poverty—not a single sketch or study was found in his house. These Dutch pictures had set the tide flowing against the dark school of Italy, and in favour of the daylight of the North. Instead of the Caracci, the Poussins, and Salvator Rosa, Van de Velde, Ruysdael, Hobbena, and Cuyp, attracted those who must copy. But after all, this was little more than the transfer of allegiance from one set of alien masters to another, and a step in advance of some degree only because the latter were landscapists of our own latitude.

Our artists had yet to learn—what having learned, they must now always remember—viz., the self-evident truth, *that those who follow never will lead, and that aspirants to eminence must seek their inspiration at first hand—in her own glorious temple from Nature herself.* As Leonardo da Vinci wittily remarked, “One painter ought never to imitate the manner of another, because, in that case, he cannot be called the child of Nature but only the grandchild.” It is evident that no true “school” can ever be established by mimics of the masters of other lands or former times.

In attempting to write a history of the NORWICH SCHOOL, the Author finds himself confronted by the demand for a definition of the title. He commenced his task with the intention of limiting it to a description of the lives and works of that remarkable group of artists who, owing to the then comparative remoteness of Norwich from the Metropolis, and to their own poverty, were compelled to teach themselves and their pupils Art in the beautiful academy of nature that was opened to them. Uninfluenced by prescription or tradition, but surrounded by scenery of a special sort, with the delightful features of which they could not help being in love, they boldly declared NATURE THEIR ONLY GUIDE. And, when they founded their Society and held exhibitions of their works, it soon became evident to the world that their Art was distinguished by a speciality. Love of their native heathland rivers, mills, and woods had kept them so continually repeating the same views under every change of sunshine and shadow—their palettes were so constantly set with the same rich and mellow colours—that even when they went to other scenes their colouring and touch declared them still “of Norwich.”

To find any less general definition of the characteristics of the Norwich School than that of “looking only to Nature,” as announced on the catalogues of the Norwich Exhibitions, is not possible for a preface to the works of a number of artists each one of whom, of course, claimed the right to look at Nature in his own way. Indeed, in these latter days, when the emancipation of Art from academic prescription has been secured and freedom is the birthright of every artist, the importance of the claim is less apparent. Nevertheless, no one will deny that the Norwich School has had a powerful influence upon the Art of Great Britain, and has done its best towards raising British landscape to the envied position it holds to-day throughout Europe.

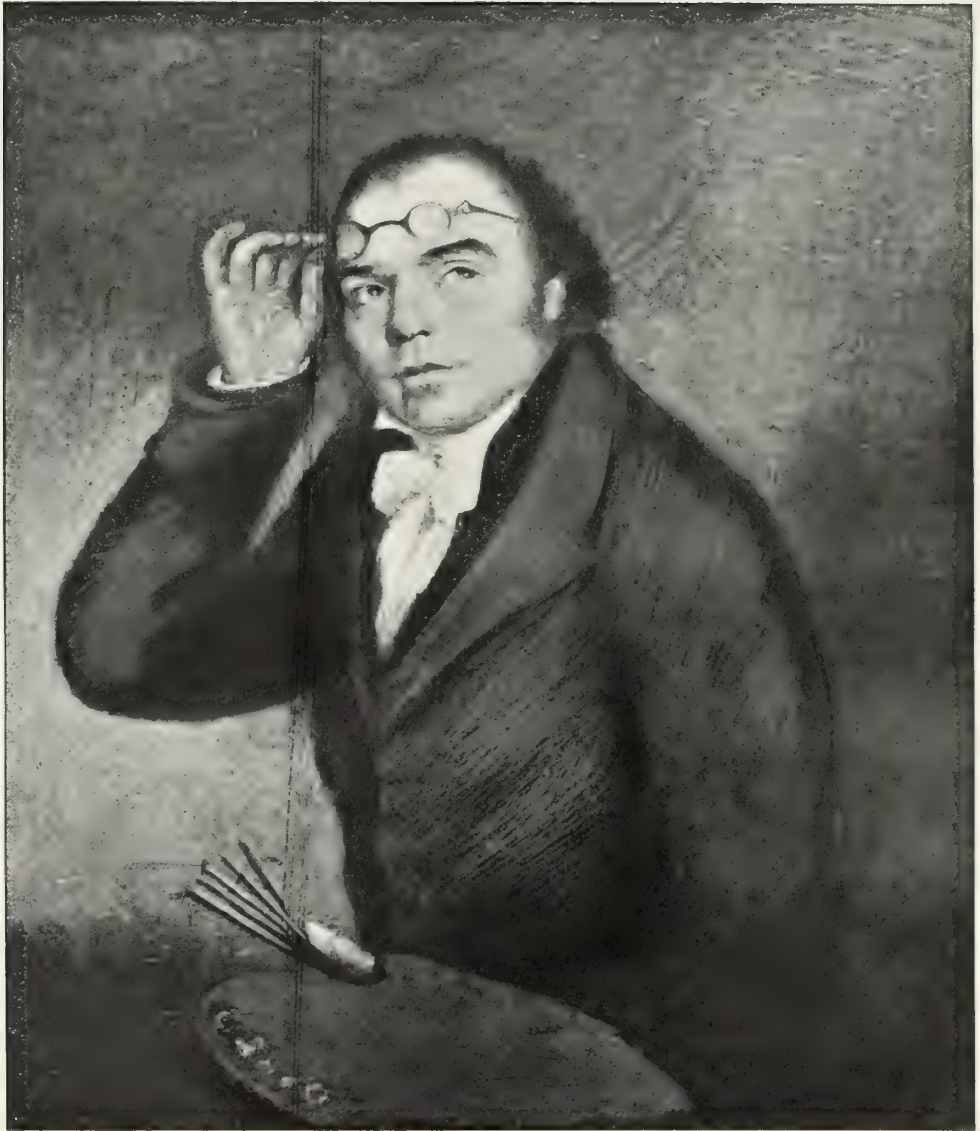
As a fitting close to this short introduction the writer thanks owners of pictures for the courtesy with which they have permitted him to view their treasures. Their names occur on every page and need not be recited here. But the patriotic zeal with which the late Mr. Colman, Mr. Geo. Holmes, Mr. Barwell, Canon Ripley, Mr. John Gurney, Mr. Geldart, and Mr. James Reeve, preserved for Norwich the masterpieces of its famous School, deserves to be recorded. The last gentleman, himself an artist, devoted over forty years to patiently gathering together the drawings, proof-etchings, and documentary remains of Norwich masters—treasures which but for him would have been scattered through the land, but which, in his intelligent keeping,

presented the only complete history of the School. So large and well-arranged were his collections, that the Author found himself working at them alone, day after day, for three entire weeks! They are now transferred to the Print-room of the British Museum. Mr. Reeve's own contributions to the literature of the subject, particularly his valuable Memoir of John Sell Cotman, are well known to every student.

WILLIAM FREDERICK DICKES.

Christmas, 1905.

JOHN CROME



PORTRAIT OF JOHN CROME.

By Michael W. Sharpe.

THE NORWICH SCHOOL OF PAINTING.

CHAPTER I.

1769—1797.

UNTIL nearly the close of the eighteenth century, Norwich—ancient fortress and cathedral city; city of church towers, bridges, orchards, and gardens—was surrounded by walls and had gates that were closed every night. Its streets, constrained by the lines of the walls and ditches, were for the most part narrow, winding, and uneven, but its Market Place and its Cathedral precincts were spacious, and it was adorned by many fine examples of Norman and Tudor architecture. Traversed and then partly bounded by the river Wensum, that main feeder of the Yare made of this home-county of Norwich (for Norwich was and is a county in itself) the miniature nucleus of the ocean-washed coastline of the outer county of Norfolk. It was connected with all the ports on that coast by high roads from its gates. Having direct communication by river and road with Great Yarmouth, then, as now, the port for the Flemish trade, and by its famous coach-road with London, this cathedral city combined the advantages of an independent centre of learning with being the highway of commerce. Indeed, as regarded trade, Norwich was able to claim some consideration as a port, for sea-going yawls, loaded there, dropped down the river to the sea. Its streets were lined with inns, some of them famous coaching-houses that had ample stable accommodation, while others were mere beer-shops of Dutch appearance, with barely Dutch conveniences, including sanded floors and hard wooden

benches. According to a manuscript from the collection of William Arderon, Esq., F.R.S., now preserved in the British Museum, there were no fewer than one hundred and seventy-eight inns, taverns, and tap-houses that had signs, fixed or swinging, in front of them.

One of these, situated in the low district then known as the Castle Ditches, and in that small part of it falling within the parish of St. George's Tombland, has for us a certain importance. Unfortunately, no search for this house was undertaken until the neighbourhood was cleared away and identification had become impossible.

We have, therefore, no alternative but to accept that statement, which has in it the greatest probability, and to dismiss suggestions which do not comply strictly with the conditions. Thus, the public-house known as the Chequers is rejected because it is not in the parish of St. George's Tombland.

Mr. Dawson Turner, who knew our painter from a boy, tells us that the father of John Crome was a "weaver as well as a publican, keeping a very humble public-house, known by the sign of the King and Miller." He seems to have been only a journeyman weaver, earning what he could by working for others, while his wife Elizabeth attended to her customers at the bar. His name appears in the Church Rate Book for 1769. "John Crome, St. George Tombland, 10s. 5*d.*," and in another of the parish books (which in 1868 was in the possession of Mr. J. S. Blake) there is the entry: "J. Crome, Rent £5, Rate, at 1*s.* in the pound, 5*s.*" In the following year, 1770, the name is written and erased with a line, no amount being entered; showing clearly that John Crome had removed to some other parish, or had become a lodger in the same. That the latter suggestion is probable is indicated by the fact that his name is signed in the Church Register of St. George Tombland, as witness to the marriage of Robert Tallack and Deborah Peyer, on the 11th of August, 1776, the signature showing great likeness to that of his son, which we reproduce later on (see p. 42). Without inferring anything therefrom, I notice that in the 1769 Rate Book quoted above, there appears three other Cromes, viz.—John Crome, hamlet of Heigham, 3*s.* 1*d.*; Samuel Crome,

St. Augustine's, 2s. 3½*d.*; and Stephen Crome, St. Nicholas-Coslany, 4s. 10*d.* What relationship these Cromes bore to John Crome, the weaver, it is not possible to determine now; for the name of Crome had been known in Norfolk for centuries. It occurs no less than five times in the Calendar of Freemen between 1317 and 1603. There was a John Crome, of Heylesdon, in the seventh year of Henry IV. (1405); a John Crome, mercer, of Norwich, in the 4th and 14th years of Henry VII.; a John Crome, Sheriff of Norwich, in 1500; and a widow, Alice Crome, buried in St. George of Colegate Church in 1516, who gave seven alms-houses—"The seventh to be let in order to pay for the repairs of the other six." Then, too, we have a John Crome, of South Repps, disclaiming arms at the herald's visitation in 1664. In "Blomefield's History of Norfolk" as many as fifteen different persons bear the name of Crome. Indeed, the word "Crome" is excellent East Anglian. It means a crook'd stick, and is used in combination—as in nut-crome (a hook'd stick to pull down the boughs of a tree while nutting); fire-crome; muck-crome; weed-crome; and so on.

All this goes to prove that John Crome came of an old tradesman-stock which was in Norwich at least a hundred and seventy years before that notable immigration of Dutch Protestants, fugitives from persecution, whose settlement by special patent of Queen Elizabeth is believed to have done much for the development of the local weaving industry, and to have introduced Dutch methods of draining and agriculture.

It was in The King and the Miller ale-house that John Crome the painter was born. The entry in the Church Register of St. George Tombland, reads—"December, 1768, born 22nd, John, son of John and Elizabeth Crome. Baptized on the 25th."

What effect his early experiences had upon him is a matter for conjecture. They may probably account for his life-long love of merry jest, and his easy conversation, as well as for that habit, to which he continued a slave even to the end, of resorting each evening to the Inn as to an informal club. Mr. Bacon, who knew him intimately in his latter days, assures us it could not be asserted that Crome had enjoyed the advantages of early education, or even of the common instruction given in the most ordinary schools.

No more lamentable evidence of the crass ignorance of the working classes can be cited than the fact that the value of education was not understood by them. Their one and only idea was to set their children to earn money as soon as possible. Such being the conditions, no one will hesitate to accord to the poor lad—who by his own painful struggles managed to escape and to rise from his surroundings—the title of a genius.

From the very beginning he learned to rely upon himself. In Norwich, such lads and lassies as desired engagements were accustomed to assemble early in the morning on the ground where formerly stood the Ducal palace. This they termed, "Going on the palace." When twelve years old (in 1781), John Crome went "on the palace," and there he was seen and hired as an errand-boy by Mr. Edward Rigby (afterwards Dr. Rigby). As the worthy doctor's name will recur in our narrative again and again, until we find it in the list of patrons to the Loan Exhibition of Crome's works, held in Norwich after his death, the following particulars about him will be acceptable.

Dr. Rigby was born at Chowbent, Lancashire, in 1747; apprenticed in 1762 to his relative, the genial Mr. David Martineau, surgeon, of Norwich; studied medicine there under Dr. Norgate; walked the London hospitals; returned to Norwich; opened the dispensary or apothecary's shop, where Crome entered his service, and soon by his writings and practice became eminent. But what concerns us most, because it may have influenced Crome, is that he was a complete country gentleman, fond of country life. He adopted as his motto, "*Nihil agriculturâ melius*," devoted his leisure to the growing of Swedish turnips, and at Framingham, six miles from Norwich, planted an estate with cedars of Lebanon, silver fir, and willows. In 1789 he visited Italy, Switzerland, and France, reaching Paris in the nick of time to witness the outbreak of the French Revolution, the massacre at the Tuileries, and the destruction of the Bastille. It was his daughter Elizabeth, born in 1809, who became long afterwards the wife of Sir Charles Eastlake, P.R.A., first director of our National Gallery. In her girlhood she was an ardent artist and etcher; as Lady Eastlake—a distinguished writer of Art-history. There is no record of her

having met Crome, but of course any time before her twelfth year she may have done so.

Let us return to the doctor's boy. We are told that after two years' experience (in 1783) his good master, Dr. Rigby, felt himself compelled to dispense with his services. If the stories, with the telling of which Crome himself has been credited, are to be believed, there can be no doubt the dismissal was a necessity. One of his pranks was to change the labels on the bottles of medicine which it was his duty to deliver. Another—hardly credible—was that he presumed to attempt bleeding a patient, with an almost fatal result. And yet another, of finding a skeleton placed in his bed by a medical student. Such fables may be passed by as probably only the exaggerated recitals of boon companions, with whom in after days he spent too many of his evenings.

Young Crome now took the sensible course of apprenticing himself to a trade for which he felt natural inclination. The Indentures (preserved by Mrs. Rose, Anglesea Road, Ipswich) were signed on the 15th of October, 1783, by John Crome, jun., and his father, John Crome; witnessed by Robert Batey and Thomas Barber, jun. By them he bound himself to serve for a term of seven years, "which began on the first day of August, 1783," a locally well-known coach, house, and sign painter, named Francis Whistler, who carried on business at 41, Bethel Street, Norwich. He entered with zeal upon a service which promised him plenty of hard work. The drudgery of colour-grinding and of paint-mixing which became his daily task, and which was dirtier and more instructive in those days, has been held responsible for some of the ailments of his later life. There can be no question, however, that to the knowledge thereby attained—to his experiences of varnishes and of pigments—of what would, and of what would not, stand exposure to the blazing sun of midsummer and the snows of winter on a sign-board or coach-panel, is due the fact that so many of his genuine pictures are entirely free from cracks or peeling. That he was interested in his work is certain. Indeed, Crome is credited with being the inventor or introducer of the process of "graining," which is the method of imitating the veinings of natural woods by first laying on a ground of oil paint matching the lightest parts

of the wood to be represented, and when dry, coating this with a thin transparent colour mixed with beer which can be manipulated into streaks with a comb or similar instrument, so as to produce the desired effect. Whether he practised this while in the workshop of Whistler, or after the term of his apprenticeship, is not ascertained. But the wisdom of his selection of a trade was soon apparent. He found himself with a brush in his hand, and before long the sign-boards for "Green Dragons," "Cherry Trees," and "Royal Oaks" afforded him the coveted opportunity of becoming a public exhibitor.



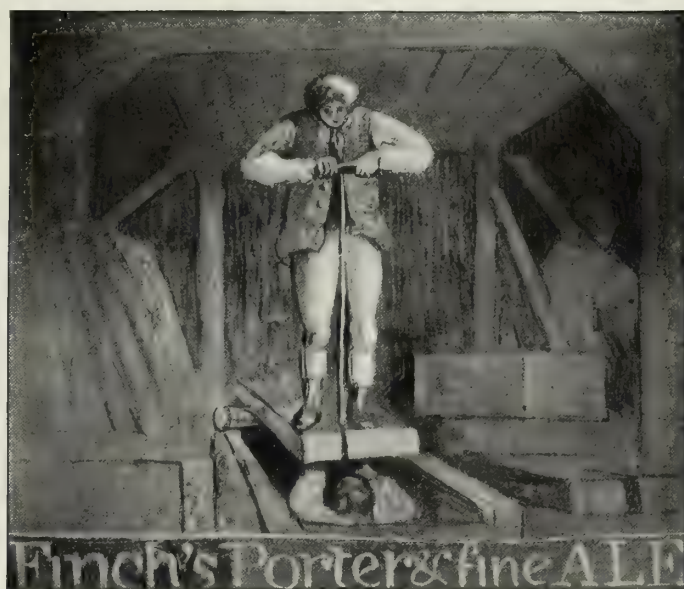
"THE TOP SAWYER."

J. Crome.

There can be no doubt that the necessity of making a sign tell from a distance taught him the value of that simplicity and breadth for which his work is so distinguished.

It was at this period that young Crome became intimately associated with a youth one year younger than himself and somewhat similarly circumstanced, named Robert Ladbroke, who was apprenticed to learn the "Art and mystery of printing." His master, Mr. White, carried on business as an engraver and printer, in London Street, Norwich, and was at the same time an artist,

amusing himself with painting small easel landscapes. It is quite possible that the sight of Mr. White's amateur efforts inspired Ladbrooke. All that we know is, that the two apprentices, spending their leisure hours together and finding that they had similar yearnings towards Art, which they were not able to indulge in their own homes, entered into a sort of informal partnership. They rented a cheap garret, which they transformed into a studio, and there occupied themselves after business hours in earnestly practising drawing. For this purpose they bought engravings



"THE TOP SAWYER" (OBVERSE). *J. Crome.*

whenever funds permitted. We are told that Ladbrooke, discovering more expertness in drawing the figure, proposed to confine himself to portraiture, while Crome agreed to devote himself to landscape—an arrangement which only failed for want of sitters. However, as neither of them was too proud to earn an honest penny by doing work on the borderland of Art, the studio was maintained throughout their apprenticeship, and for two years afterwards. Sometimes we find Crome painting on sugar cakes for the confectioners such simple symbols as hearts and pigs, cupids,

arrows, and gridirons. Still later he occasionally obtained an order for a signboard. An example of his handiwork in this department of Art long braved the weather, hanging across the street in front of The Top Sawyer, Church Street, St. Paul's Parish, Norwich. After doing duty for many years it was removed by Mr. Peter Finch, owner of the house, who framed and preserved it most carefully until his death. It may still be seen at the Pockthorpe Brewery, Norwich. Another sign, the handiwork of Crome, is extant—that, namely, for The Two Brewers, and we read of a third for The Guardian Angel, St. Stephen's. Other signs attributed to him were, The Black Boys, at Aylsham, and The Labour in Vain, Market Place, Norwich. He used to relate a story of this time—how, having been commissioned to paint "A Shoulder of Mutton," he purchased one, and carefully copied its pulpy white and roseate hues, connected by lines of pearly lustre. Proud of his success, he took it to his employer, who angrily refused it, saying he had ordered "a roasted joint."

As time went on the partners had a modicum of success in disposing of their studio work. To this they were principally helped by Messrs. Smith and Jagger, the printsellers of Norwich, who exhibited their sketches. But these did not sell very rapidly, and in spite of all his efforts, after he had left Whistler's painting shop (1790), money became very scarce with Crome. Mr. Dawson Turner tells us that at this time he struggled with continual difficulties, pawning every article he possessed to buy materials; utilizing for canvases such waste dish-cloths as his mother discarded, and even the tick from an old mattress. It is also averred that he furnished himself with brushes by the same expedient to which West had had recourse, viz.—clipping the hair from his landlord's cat; that to purchase prints he pawned his watch, and in short, experienced all the more ordinary trials of genius in poverty.

Crome had the great good fortune, about this time, to meet with a discriminating guide and patron in the person of Mr. Thomas Harvey, of Catton. How it came about is uncertain. Perhaps through Messrs. Smith and Jagger, the printsellers, or possibly through Dr. Rigby. It may be remembered that the Harveys, who had made their money by weaving, were among the princes

of commerce in Norwich, filling the offices of High Sheriff, Recorder, and Mayor, no fewer than a dozen times between 1700 and 1842, (portraits of five members of the family painted by Heins, Smith, Opie, and Lawrence, can be seen in St. Andrew's Hall), and that Dr. Edward Rigby also was active in civic matters; he became Sheriff in 1803, and Mayor two years later.

Mr. Thomas Harvey, of Catton, was a man of ample fortune who had used his opportunities of travel for collecting works of art. He had married Miss Twiss, the daughter of one of the principal merchants in Rotterdam, and his gallery contained many good examples of the Dutch school. As he spent much of his leisure at Catton in practising painting, and as Crome was a youth of unaffected and engaging manners, Mr. Harvey welcomed him, and soon made him free of his own studio. He liked to have him there for company; advised him in the painting of his pictures, and encouraged him by occasionally buying them. It was here Crome saw that landscape by *Hobbema* which Mr. Harvey permitted him to copy. No doubt it was his gratitude for this and many other benefits that prompted him afterwards to declare that *Hobbema* was the guiding star of his life. As this little panel is reputed to have contributed in directing the genius of Crome, just a few words about it will not be considered out of place. These we are able to give because it passed into the collection of Mr. Dawson Turner, and was reproduced in the privately printed and rare volume entitled, "Outlines in Lithography from a small Collection of Pictures," Yarmouth, 1840; the text being by Mr. D. Turner himself.

"In speaking of Crome," says Dawson Turner, "the name of *Hobbema* has been more than once mentioned as the artist on whom our Norfolk landscape painter endeavoured to form his style, and reference has been made to this particular picture as that which was the great object of his admiration when in the full enjoyment of his powers, and the last that floated before his closing eyes. It was no less a favourite with Mr. Harvey, from whom I obtained it about the year 1815, and by whom it had been imported into England a considerable time previously."

No doubt Crome, in declaring *Hobbema* his idol, generously

imputed to him more of the merit of his own making than was necessary. As Allen Cunningham observed, "He imputed his success to that master. He admired his works, and imagined he imitated his manner, when, in simple truth, he was all the while imitating the scenes which his native land presented."

It would have pleased him above all to have been styled the "English Hobbema," and yet it can be asserted without any risk of contradiction, that, notwithstanding the great likeness between the scenery of Norfolk and Holland, no one ever yet mistook a Crome for a Hobbema.

Another benefit conferred by Mr. Harvey on our young artist was his introduction to Sir William Beechey, who, tradition says, had this especial reason for sympathy, that like him he had first used the brush in the service of a house and sign painter at Norwich. 'Tis said that, having run away from the office of a London solicitor to whom he had been articled, Beechey was found at last, painting the sign of a village ale-house. "The sign is still hanging at the door," says Chambers (1825). Beechey was then allowed to follow his own inclination—entered as student at the Royal Academy in 1772, and came under the spell of the teaching of Sir Joshua Reynolds. Returning to Norwich in 1781, he married there his second wife, Miss Jessop, who lived with her father at the foot of Mousehold Hill. In 1783 his address was—W. Beechey, portrait painter, 4, Market Street, Norwich. Crome was then only a doctor's boy, while Beechey was already painting the portraits of local magnates. He returned to London in 1786, became court-painter and R.A. in 1797, paying several professional visits to Norwich in the interval. It was during one of these that Mr. Harvey introduced to him his young *protégé*; and of him Beechey says—

"Crome, when I first knew him, must have been about twenty years old (\therefore 1789), and was a very awkward, uninformed country lad, but extremely shrewd in all his remarks upon Art, though he wanted words and terms to express his meaning. As often as he came to town he never failed to call upon me and to get what information I was able to give him upon the subject of that particular branch of Art which he had made his study. His visits were very frequent, and all his time was spent in my painting-room

when I was not particularly engaged. He improved so rapidly that he delighted and astonished me. He always dined and spent his evenings with me."

Crome's first visit to London, the object of ambition after the expiration of his apprenticeship, was only attained by saving every penny. It seems that he hoped to have established himself permanently in the Metropolis, and naturally relied upon the trade to which he had devoted seven years as a safeguard against want. It would surely be no hindrance to his progress, for there had been sign-painters among the Academicians, and Charles Catton, of Norwich, was at this moment R.A. and coach-painter to his Majesty George IV. But he found that a disastrous change had taken place, and that the demand for this class of work had become limited. A quarterly reviewer, in an article on "Edward's Anecdotes of Painters," published in 1809, uses words which remind us of Crome. He says—"The disciples of Ruisdael or Hobbema might paint signs—King Charles in a pea-green oak, or the more rural scenery of a horse-pond or a mill, and the more imaginative geniuses create blue boars and green dragons for signs. The removal of these prodigies from the streets of London filled Bedlam with artists, the workhouses with their starving children, and forced their successors, qualified for no higher pursuits, into a profession they disgrace, without deriving from it any benefit to themselves."

Crome was one of those so "forced." It was his good fortune however, to have discovered while young that the trade to which he had been apprenticed was overcrowded and doomed. It was also to his credit that he willingly underwent privation in order to qualify for a higher walk in life. It must not be supposed that he refused any work that offered—he even accepted a job as a house painter. But in London, the effects of the late wars with France and America, which had terminated in securing the independence of the United States, and of the threatened fresh outbreak due to the French Revolution, had impoverished the people and paralyzed trade. It is not wonderful, therefore, that after unsuccessful attempts to find work he sought rest in the studio of his sympathising friend, Sir Wm. Beechey, in Brook Street, or that the time soon came when he renounced hopes of

establishing himself in the Metropolis, and returned to his native town with empty pockets, indeed, but with enlarged views of Art and with increased ability.

It is on the authority of his son, Mr. F. Crome, that we are able to fix the date of his first sketch in oil, as 1790. It was exhibited probably for the first time in the Loan Exhibition held at Norwich after his decease in 1821.

According to the generally received statement, Crome, returning to Norwich, continued the quasi-partnership arrangement with Ladbroke for two years, and resumed his visits to Mr. Harvey's painting-room at Catton. Indeed, we have the evidence of Mrs. Opie that he used to work there even in 1798, but as we shall have occasion to refer to this in the next chapter we will only remark that it was not the least of our artist's good points that he never lost a friend except by death. His great indebtedness to this kind patron was always acknowledged, and throughout his life several of Mr. Harvey's paintings adorned his studio.

From a copy of the Harvey pedigree, with which I have been favoured, I notice that "Thomas Harvey, of Catton, painter in oils and ornithologist," died in 1820, only a few short months before the decease of our painter. The Harvey family was a large one, ten of its members having officiated as Mayors of Norwich.

Thomas Harvey was a younger son of the younger branch. Since then, Charles Harvey, M.P., Recorder of Norwich, changed his name to Saville Onley. His collection contained pictures of the Norwich School, to which we shall refer later.

An event occurred in 1792 which terminated the partnership, though not the friendship, between young Crome and young Ladbroke. Each of them had had some employment from his late master after the term of apprenticeship. But in Crome's case this had been very occasional indeed; consequently he had been able to give more time to his painting, and already succeeded in obtaining thirty shillings for a landscape, while his friend had not been able to advance his price for a portrait beyond five. His comparative success encouraged him to still greater hope. He had long been engaged to Phœby Berney. There were reasons for hurrying the marriage, which accordingly took place forthwith, in the low-lying church of St. Mary's Coslany.

The entry in the register is as follows :—

“John Crome, single man, and Phœby Bearney, spinster (so signed), both of this parish, were married by banns, 2nd October, 1792, by S. Forster, D.D., Curate.

“Samuel Lincoln, Ann Lincoln,
“Robert Ladbroke, Mary Berney, } Witnesses.”

The young artist's responsibilities began early. A daughter—Abigail—was born on the 30th of October, and baptized at St. Mary's Coslany, on the 4th of November, 1792.

Of course the garret studio had to be given up and with it the partnership. That Ladbroke approved his friend's choice of a wife is certain. Twelve months and a day later he himself married Mary Bearney—Mrs. Crome's sister—in the same church, Dr. Forster again officiating, and Phœby Crome and Ann Lincoln being witnesses.

The first year of Crome's married life must have been a trying time. It would appear that the comforts of his home were limited. Being seriously unwell, suffering from hydrocele, he went on Dr. Rigby's recommendation into the Norwich Hospital, and remained there from March 30th till June 1st, when he was discharged cured. Three months later he had to return to the hospital, and remained there between September 14th and November 16th, 1793. The recommenders on this second occasion were “the Rev. Mr. Berney and Mr. T. Maltby, for Edward King, Esq., Tombland.”

I will observe in this place, that the Norwich Hospital, founded 1772—supported by the county families and magnates of Norwich—attended by the Doctors Martineau, Alderson, and Rigby, among others, has on its books no fewer than thirteen entries of the name of Crome. First, we have Elizabeth Crome, aged 55 (there in 1776 and 1779), who is believed to have been the artist's grandmother. Then another Elizabeth Crome, 40, Norwich, recommended by Mr. John Gurney, March 22nd, 1777, the artist's mother, who “went away without leave, April 19th.” Also John Crome (his father), recommended by the Rev. Richard Tapps, of St. George Colegate, May 14th, 1785, discharged cured, August 13th; and Elizabeth Crome, 36, called “Old Betty,” and believed to be a relative of the artist, who was there April-June, 1804.

Spurred to effort by his marital responsibilities, our artist in the interval and on final recovery from his illness, devoted himself entirely to teaching. The energy which he threw into the work inspired such enthusiasm among his pupils that he very soon became the most favoured drawing master in Norwich.

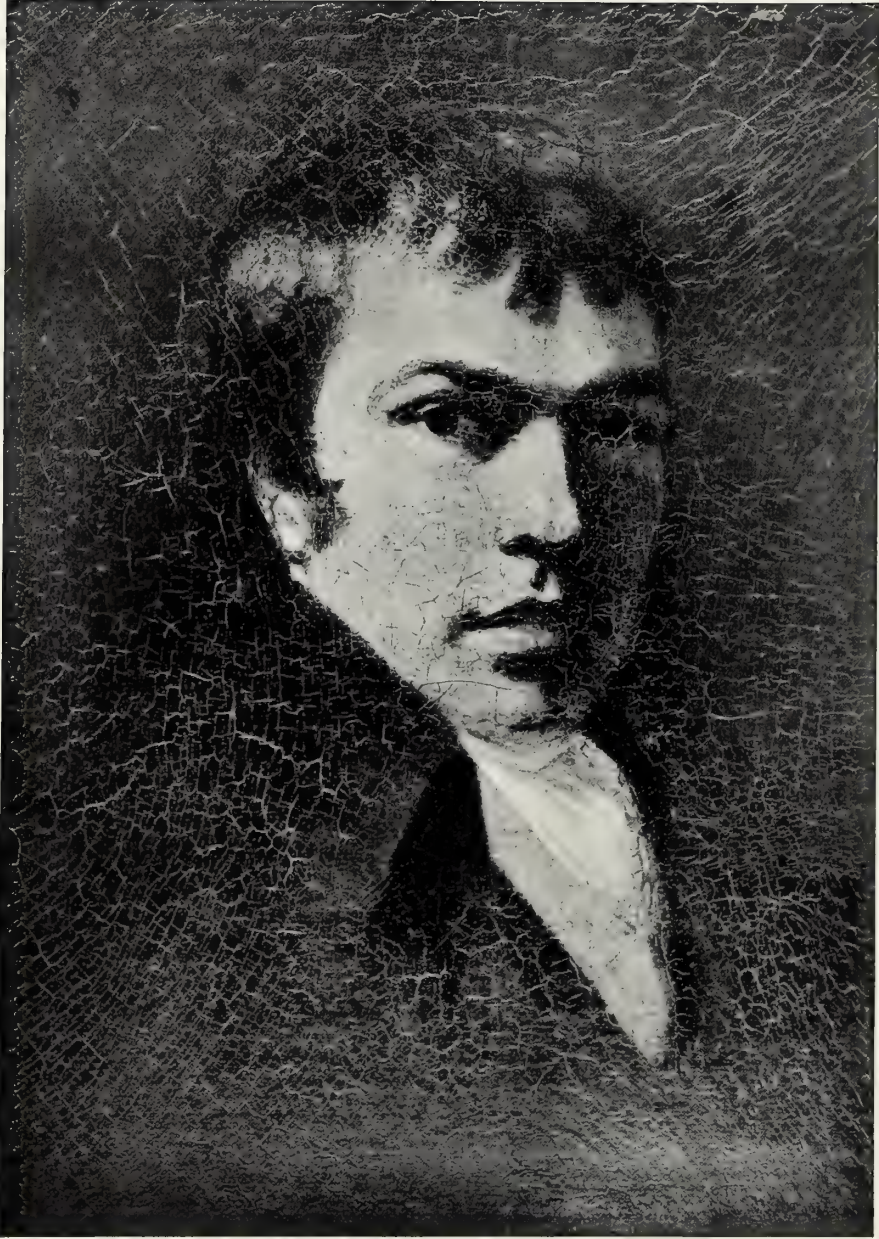
The year 1794 brought sorrow and joy. On the 31st of August he lost his daughter, the two-year-old Abigail, and on December 8th, a son, John Berney, was born. The spelling of the name Berney is beautifully varied in the registers. It appears as Berney, Bearny, and now Burney, as well as Barney in the entry of his baptism at St. George's Colegate, dated December 14th.

On September 30th, 1796, a second son, Frederic James, was born. As in after life he only followed Art as an amusement, we shall not have much to say about him. He became a clerk in Gurney and Company's bank in Yarmouth, and afterwards at Ipswich.

No one who has had any experience of teaching will be surprised to learn that for some time Crome's own work consisted chiefly of studio compositions. He had enough out-of-door exercise in visiting at his pupil's houses, which were generally in the pleasant suburbs around Norwich. Then, too, he still went for his own pleasure and advancement to the painting-room at Catton, and it came about naturally enough that he took the "Wilson Fever." It must be remembered that he was now earnestly producing pictures for sale, and having Claude and Wilson before him as exemplars at Catton, he had not yet quite discovered that truth of which he afterwards became the champion, viz., that Nature, in her simplicity, only requires dignifying by Art. Examples of his work at this period, the first dated 1796, and entitled "A Composition in the style of Wilson," and another dated 1798, also a composition in the style of Wilson, were contributed to the Loan Exhibition by Mr. W. Sprat and Mr. C. Higgins.

There is also an example in the Print Room at the British Museum, a chalk drawing on soft-ribbed grey paper. It was presented to the Museum by Mr. Carpenter, the chief of the department, a friend of Crome's pupil, Vincent, or rather the patron who commissioned Vincent to paint his masterpiece—*Greenwich Hospital*. Unfortunately we have no information as to the source

from which Mr. Carpenter procured it. Mr. Binyon suggests that he may have had it from Crome himself, or, which is more likely, that it was presented to him by Vincent. In either case Mr. Carpenter's attribution of it to Crome may be safely accepted. It is drawn in black conté chalk, heightened with a little white on the water in the centre, and is a very Wilson-like production—such as may have been suggested by the view over the lake at Costessey, with its weir and waterfall—though it is strictly *a composition*. There can be no doubt that Crome profited by his study of Wilson. From it he acquired the knowledge of how to paint light, the presence of which is always to be recognised in his works. No doubt these studies in the style of Wilson were the tribute of admiration from an untravelled provincial to the magician of romantic landscape. They are the studio fancies of a tyro in Art dreaming of the ideal, and for a moment blind to the more homely and real beauties of the nature that surrounded him. He was for a while yielding to the teaching of the painters of his day. Gainsborough alone had ventured to paint simple English landscape, and his reward had been that accorded to every pioneer—his canvases had remained unsold on his hands, and he was compelled to turn to “Portrait” for a living.



PORTRAIT OF JOHN CROME.

By John Opie.

CHAPTER II.

1798—1806. MR. JOHN GURNEY AND OPIE.

WE have seen how much one judicious, kindly patron contributed towards the making of our artist, and now are to have the pleasure of recounting those benefits he derived from the friendship of another. Among the descendants of that John Gurney, citizen—cordwainer, who, as an early supporter of George Fox, had spent three years “for conscience’ sake” in Norwich Castle—still living within sight of the ancient prison, were the Gurneys of Keswick and the Gurneys of Earlham. John Gurney, the head of the latter—he who is described by Mr. Joseph Bevan Gurney in an epithalamium on his marriage with Catherine Bell, a lady “fond of drawing, music, and society,” as “the handsome Johnny”—had hired Earlham, its pictures, and furniture; removing thither, with his wife and six children, in 1786. The house, a one-storied oblong with added wings, red brick on the garden side but presenting a whitened front to the road, stood in a level meadow screened by rows of rookieried elms. There, six children were added to the family, and then—sad event!—the mother died at the early age of thirty-five. Thus, in 1792, Catherine, the eldest girl, was acknowledged as mistress of her father’s household, and looked up to by her younger sisters as their little mother. The boys were sent to boarding schools, and professors were called in to teach the girls. How Crome had the good fortune to be selected we know not, but as the young ladies were visitors at Dr. Rigby’s—Crome’s old master—and as Mr. John Gurney’s name is entered in the Norwich Hospital books as recommending Elizabeth Crome—the artist’s mother—as a patient in 1777, surmise is unnecessary.

At the date of the opening of this chapter, 1798, Crome's pupils at Earlham were Catherine, aged 22; Rachel, 19; Elizabeth (afterwards Mrs. Fry), 17; Richenda, 15; Hannah, 14; Louisa, 13; and Priscilla, 11. Fortunately for us these young ladies were encouraged to keep journals, which were submitted to the friendly censorship of their elder sister. To Miss Richenda's journal we are particularly indebted. That she was the artist of the family, a credit to her instructor, is proved by the drawings preserved at Earlham; by the series of *Nine Views taken on the Continent, drawn on stone by Mrs. F. Cunningham*; and by the following snippet from her diary, which I quote from Mr. Hare's interesting book, "The Gurneys of Earlham." "Jan. 17th, 1798: I had a good drawing morning, but in the course of it gave way to passion with both Crome and Betsy—Crome because he would attend to Betsy and not to me, and Betsy because she was so provoking."

Among the oldest of Mr. John Gurney's friends was Dr. Alderson, whose only daughter, Amelia, became a favourite at Earlham, where, being enthusiastically fond of music, she would practise on the piano with Rachel or her younger sisters "for hours at a time." In the autumn of 1797 she had been wooed and won, in his own inimitable way, by John Opie, the portrait painter, who, directly after the marriage, which took place at Marylebone Church, London, on the 8th of May, returned with his bride to Norwich, and was at once fully engaged painting portraits of her many friends. A letter with which she favoured Mr. John Wodderspoon, the painstaking biographer of Crome, throws a little light upon his associations at this period. She says:

"My husband was not acquainted with our friend, John Crome, before the year 1798, when we first visited Norwich after our marriage. Crome used frequently to come to my husband in Norwich, and I have frequently seen him with Crome, and our dear friend, Thomas Harvey, in the painting-room of the latter. I have also seen my husband painting for Crome, that is, the latter looking on while the former painted a landscape or figures, and occasionally I have seen him at work on Crome's own canvas

while the latter amused us with droll stories and humorous conversation and observations. But this is, to the best of my belief, the extent of the assistance he derived from my husband; this, however, Henry Briggs says, was assistance, and as he highly admired Crome's talents, I am very sure he would be glad to do him all the good in his power."

It is a confirmation of Opie's assistance to the young artist that Crome throughout his life preserved three of his studies. One of them, *A Landscape by Opie*, was sold in the 1821 sale at Sir Benjamin Wrench's Court, immediately after Crome's death, for £1 4s. od. The others, viz. :—*A Lime Kiln by Opie* and *A Sketch by Opie*, remained in Gildengate Street until the painter's house was finally dismantled by his son—J. B. Crome's disastrous sale in 1834. The first mentioned—a study on a small millboard (about 10 × 12), representing a simple white cottage with a pent roof and a woman standing in the doorway—was secured by a member of the Eaton family, and is now to be seen at Cleveland House, Eaton, Norwich. But for its reddish tone it might well be called an early Crome.

Crome, in all probability, met Opie first at Earlham, for, before the summer holiday in this same year, 1798, we find Opie engaged there painting a portrait of Mr. John Gurney. He also painted portraits of Mr. Hudson Gurney and his Sister Agatha, at New Keswick Hall, a couple of miles distant from "Keswick," where "Uncle" Richard Gurney lived. There is, besides, a picture by Opie now at Earlham which is reputed to represent *Rachel and Richenda Gurney having their fortunes told by a Gipsy*. Miss Elizabeth Gurney, who had become a "strict Friend," considered it to be her duty to protest against the vanity of portraiture, and refused to look at the portrait Opie was painting of her father, even though she pained him much by her refusal.

Accordingly, that summer, when Mr. Gurney took all his seven daughters for a tour through England and Wales, he, in order to give a more reasonable turn to Miss Elizabeth's ideas, left her with her cousin, Priscilla Hannah Gurney, a very sensible, though also a confirmed Friend, at Colnbrook Dale. We do not hear much of Crome's visits to Earlham, but that they continued

with the regularity observable in all the arrangements of this Friend's household there is no reason to doubt. James Fowell Buxton, who became acquainted with the young ladies of Earlham in 1801, describes them as spending the fine autumn afternoons in sketching and reading under the old trees in the park, and making excursions—"excursing" they called it—on foot and on horseback into the country round, wandering homeward towards evening with their drawings and the wild-flowers they had found.



x

VIEW OF CROME'S HOUSE, 17, GILDENGATE STREET, ST. GEORGE'S
(NOW ST. GEORGE STREET).

1801. Crome had become convinced that his best chance of earning a living by Art was by teaching it. Accordingly we read in the Norwich Directory for 1801, against the address 17, Gildengate Street, St. George's, Colegate (where he resided till his death), "John Crome, Drawing-master." No doubt judicious friends had advised him. The large circle to which Mr. Harvey and Mr. Gurney had introduced him, appreciating his courteous bearing

and the genuine enthusiasm with which he inspired all his pupils, caused him to become the most popular drawing-master in the county; and that position once gained he retained, as he did all his friends, throughout life. It was his constant practice to take his class into the fields and there to teach it by his own example to study Nature. A brother artist meeting him out in the country surrounded by a number of young people, remarked: "Why, I thought I had left you in the city engaged in your school!" "I am in my school," replied Crome, "and teaching my scholars from the only true examples. Do you think," pointing to a lovely distance, "that either you or I can do better than that?"

A similar incident is recounted by John Burnet in his "Landscape Painting" (1849). In letter XI. he says: "I remember meeting my old friend, Mr. John Crome, of Norwich (some of whose landscapes are not surpassed even by those of Gainsborough), with several of his pupils, on the banks of the Yare. 'This is our Academy!' he cried out triumphantly, holding up his brush. And certainly," Burnet adds, "when the beauties of Nature can be pointed out and explained under the guidance of scientific taste, they are clearer and more convincing than a whole volume of copies." John Burnet further indicates his esteem for Crome and his practice of study from Nature in "The Progress of a Painter," where he makes Churchill, an advocate of the old studio teaching, relate to a group of artists the following incident: "I remember when I was staying at Cossey Park, painting the Jerningham family, a man used to come from Norwich to teach the young ladies to draw. One day they returned, I took up one of their sketch-books; there the trees from those in the park were copied sure enough; but it required no one from Norwich to teach them that. I put the book behind my back and with a few loose touches of a black-lead pencil gave them an idea what a tree ought to be; they saw the difference at once and wished to take it downstairs to show to their master, who was dining with the steward, but I would not permit it. I am the last person in the world to hurt any poor man's feelings, so cut it out and put it in the fire." Mr. Churchill having concluded his story remembers an engagement to meet his fashionable clients and retires. The artists

then express their opinion that he is a "pictorial impostor" and a "conceited fool."

Crome utilised these opportunities for sketching with his pupils to fill his portfolios with studies. In his own more serious work he generally followed the same practice. He would first make drawings from Nature in water-colour and develop his pictures with these drawings before him in the retirement of his studio. Although Crome knew it not, this was the system generally adopted by the Dutch landscapists—excepting always Paul Potter and Cuyp, who painted their masterpieces direct from Nature, and as a consequence have left few sketches behind them. It must be remembered that painting in oil was a more serious undertaking in those days. The pigments, preserved in gallipots or tied up in bladders, were not so ready to hand as they are in the collapsible tubes of to-day, and setting the palette was an important business, requiring the help of slab and muller. That Crome knew the advantage of direct work is shown by his recording its occasional achievement on the back of some of his canvases or in the catalogue. Nevertheless, it must be admitted, as Sir Wm. Beechey remarked, that "he had an extraordinary correct eye for the accidental appearances of Nature and always remembered them with truth."

That Crome should have produced his masterpieces in the quiet of his studio and from sketches is no reproach. For while it is admitted that accuracy of detail, literal, topographical, and realistic (though not necessarily the fleeting effects of light and shade) can be most easily secured by finishing on the spot, yet on the other hand to paint correctly indoors requires the well-stored mind and all the reasoning powers of a Master. Any ordinary artist working away from Nature will inevitably sink into conventionalism—which is the pitfall of the indolent and the paralysis of Art. Without going so far as to assert that the "Master is one who reproduces the world in his own likeness," there can be no doubt that the stamp or impress of his mind and individuality is necessary to the creation of a masterpiece.

1802. In the summer of this year Mr. Gurney arranged a family party for a trip to Matlock and the Lakes in Cumberland. There

were his six daughters, (Elizabeth had married Mr. Fry,) also his son, Samuel Gurney, and Mr. Thomas Fowell Buxton, who was now engaged to Hannah. He took Crome with him to accompany the young ladies in their drawing expeditions. Of these we have an interesting description in a letter addressed by Miss Hannah to her sister, Mrs. Elizabeth Fry:

“*Ambleside*, 1802.—To-day we could not get out till rather late on account of the weather, which none of us minded, as we were all busily employed in drawing, Kitty reading to us. Chenda (Richenda), Cilla, and Mr. Crome were comfortably seated in a romantic little summer-house, painting a beautiful waterfall. Priscilla Lloyd was with us, as she has frequently been since we came here. Fowell and Sam have been shooting, and have been very successful. We generally get up early and draw for the first two or three hours in the morning before we set out on our excursions, which are mostly walking ones, as we like it far better than riding in this delightful country. Nothing, I think, have we been so delighted with as Grassmere.”

Crome seems to have left the party at Paterdale. This we gather from Rachel Gurney's diary:—“*Paterdale, August 28th*: This morning S. left us and our heart felt regret, for he had been a companion to us thro' all the journey. We were also very sorry to part with John Crome.” Whether he returned immediately to Norwich or, which I think most likely, desired to stay longer on the sketching ground than the pleasure party permitted, is not certain. But as he did not return to the Lake District till 1806 it may be safely asserted that such Westmoreland views as he exhibited in 1805 at the first Exhibition of the Norwich Society, were the results of this holiday in 1802. Two of these, viz.:—his *Waterfall at St. Michael le Flemings, Westmoreland*, “coloured on the spot,” and his *Lowther Woods*, as well as probably his *Scene in Cumberland*, point to independent work.

Interesting and much disputed questions are the “date” and “locality represented” of the 52 × 62 canvas, *Slate Quarries*, in the National Gallery. In my opinion this picture is a studio production of later time, painted from a sketch—probably that

called *A Scene in Cumberland*, which Crome made in 1802 and exhibited in 1805 at the first Norwich Exhibition. It was always claimed that Mr. Gurney had "shown Crome a mountain—for the first time," and it should be remembered that there are several slate quarries in the neighbourhood of Borrowdale. The total absence of trees and barrenness represented, points peculiar to Cumberland, argue against its being a Welsh landscape, as stated in the catalogue. Indeed the contour of the mountain-slopes reminds me of the Green Crag, otherwise known as the Castle Crag—or Castle Rocks of St. John, with the Saddleback beyond. From the rocky brow of a hill in the foreground, where two boys are talking and a third is seated with his back to the spectator, we look down upon the end of a dark lake skirted by a road with mountains in the distance, the crests of which are seen above a fleecy cloud. The texture, figures, sentiment and light are entirely Crome's. (Compare, for further notice, *Scene in Cumberland* under date 1818.)

This picture is said to have been formerly in the possession of Dawson Turner, who sold or exchanged it with Sherrington, the collector of Cromes. Eventually it came into the possession of Fuller Maitland, from whom it was purchased out of a pecuniary bequest to the National Gallery made by the late Mr. Richard Charles Wheeler.

In 1803 the Gurneys went to Wales and were accompanied by Anna, Fowell and Charles Buxton, returning in the autumn to Cromer. We still hear of "sketching all the morning," and though Crome is not mentioned, I think it quite possible his own visit to the Wye was inspired by, if not actually associated with, this excursion into Wales. Tradition has it that Mr. Gurney took Crome into Wales, and no doubt, as he was escorting six daughters, the presence of that good-natured drawing-master would much conduce to the freedom of the more active members of the party. Crome's own excursion was just the traditional artist's trip from Ross following the course of the river till it joined the Severn. During it he produced his *Great West Tower, Goodrich Castle; Entrance to Goodrich Castle*, and another *Entrance to Goodrich Castle—Morning*; two views of the *Interior of Tintern Abbey*;

A View at Piercefield on the Wye; A Part of Chepstow Castle; and Part of the Chapel in Chepstow Castle.

Six of these were exhibited for the first time in 1805 at the Norwich Exhibition, the last appearing there in 1806. There is in all great breadth of treatment, largeness of manner, freedom of execution, and the same true eye for natural colour. In fact, they are characteristic representations of the scenes, each quickened with its special spirit of smiling peacefulness, or age, or grand solemnity, and as such are more precious than if they photographed every stone. In determining whether these were painted in 1803 or 1804 it must be remembered that Crome had no opportunity to exhibit before 1805, when the Exhibition of the Norwich Society was inaugurated. It is interesting to notice that Ladbrooke also had been to Wales and exhibited the results in this same Exhibition. There was also *A View at Newport, South Wales, with a church and shop*, sold in the Bohn Sale at Christie's in 1885.

From the interesting little memorandum of account (page 40), which Mr. Reeve has preserved, it would appear that even as late as 1803 Crome did not disdain sign painting.

The birth of a daughter, Susannah, and her death a month later (buried February 16th), sufficiently accounts for this necessity. This was the third daughter he had lost. The second, Louise, having been buried on the 19th of October, 1800.

We have now arrived at a very important period in Crome's life. He began to realise that he was the centre of a group of attached pupil friends, and not without appreciative patrons. These had been so often brought together in an informal way while attending his classes, or taking part in his sketching excursions, that to form an association was most natural and easy. In this he was greatly helped by the fact that his genial cordiality had secured for him the goodwill even of the other drawing-masters of Norwich. He did not at all assert himself in the matter. Indeed, it is not even recorded who started the idea, which nevertheless was supported by all the members of his circle. At a meeting held on the 19th of February, 1803, after some discussion as to name and object, the "Norwich Society" was founded "for the purpose of an Enquiry into the Rise, Progress

and present state of Painting, Architecture and Sculpture, with a view to point out the Best Methods of study to attain to Greater Perfection in these Arts."

The rules were framed in a most generous spirit. It was determined that, as the expenses were sure to be considerable, each member on his election should take a share and contribute his proportion of the value of the property. The door was thrown

S. Thompson Esq^r
Johnhome

Painting lame dog	£	s	d
writing & gilding	1	1	0
Board for 4 Lamb	18	—	—
writing & gilding name on of Maid's Head	5	—	—
	£22 1 0		

May 27. Settled
1.813. John Crome

FACSIMILE OF CROME'S HANDWRITING.

open and none who had taste and inclination to join were excluded. Nor was it confined to those who were Artists by profession. Clergymen, literati, journalists—and among these must be mentioned Mr. R. M. Bacon, the proprietor of the *Norwich Mercury*—gave a tone to the Society. There were, however, two tests rigidly enforced, and which for years sufficed to safeguard the association: (1) The candidate had to submit an example of his own work;

and (2) He was to be balloted for—a three-fourths vote being necessary to secure his election.

The first meetings were held at The Hole in the Wall, St. Andrew's, Norwich—a tavern named in Arderon's Manuscript List of Norwich Ale-Houses Sporting Signs. It had already become a recognised club-house; indeed, the society which Dr. Sayers, the poet, fascinated once a week with his conversation, met there. And this leads me to observe that Dr. Sayers and Dr. Rigby were old friends. We find the former reading his essay "On Beauty," to the "Speculative Society," of which Dr. Rigby was the moving spirit. He had now taken a house in the Cathedral Close, and become a friend and patron of Crome.

There is such similarity between the rules of the old "Speculative Society" and those of the Norwich Society, that one cannot help thinking Dr. Rigby—(by the way, he had just been elected an Alderman)—may have inspired the latter.

The Norwich Society has been called "a small Joint Stock Association, both of accomplishments and of worldly goods." Each member was invited in his turn to read a paper on some Art subject, and each in rotation had the honour of providing a light bread and cheese supper. The President was to be elected and to retain office for six months. The appointment of Vice-President and Secretary rested with him. Absentees were to be fined one shilling, or sixpence if not resident in the City. Each member was expected to furnish a design or drawing annually, to be placed in the Academy's room and to become part of the common stock.

Members assembled in force, once a fortnight, at seven o'clock in the evening. The first hour and a half was devoted to study, followed by the discussion of a subject previously determined. After this had been thoroughly threshed out and a vote taken, the President announced the subject for the next meeting, and then the friends separated. There was a good collection of casts, drawings, engravings, paintings, and even a reference library, so that the Norwich Society very soon became a bond of union between the artists and art-lovers of the county.

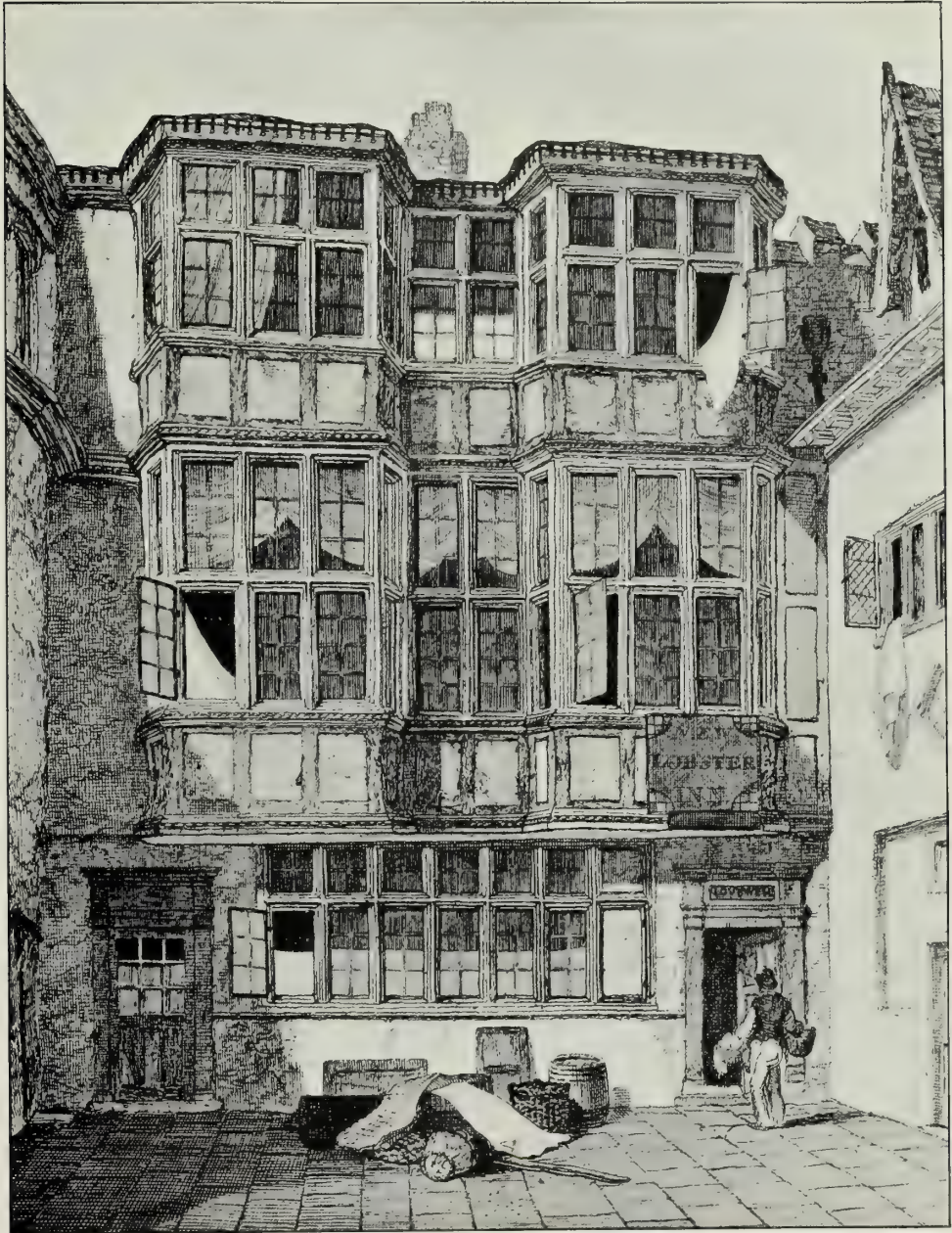
It is not very clear whether or not Ladbrooke was associated

with Crome in the initiation of the parent Norwich Society. Dawson Turner, who knew both well, says:—"They laboured in concert towards the formation of the Norwich Society of Arts and the establishment of the annual Norwich Exhibitions." Probably these old partners and brothers-in-law did nothing without putting their heads together, and it may be that Ladbroke suggested the holding of an Annual Exhibition as an addition to the Norwich Society, which Crome and his patrons had initiated. The first of these exhibitions was held in a large room (hired for the purpose, says Chambers), in Sir Benjamin Wrench's Court, to which the Norwich Society removed in 1805.

1805. An important feature of this Society, which we can easily believe would commend itself to the quondam partners of the garret-studio, was that the members might study in the rooms at all times when they were not being used by the Parent Society; it being stipulated that if candles or firing were required, one shilling only should be paid for the accommodation. With such novel advantages of an Art Club and comfortable studio combined, the list of working members became a long one, and thus, with a School of Painting, Norwich was recognised as an independent Art Centre, maintaining for many years its own Annual Exhibition, the pioneer of Provincial Exhibitions.

The habitation of the Society was an old house which, until 1747, had been the abode of the eminent physician, Sir Benjamin Wrench. It stood in the courtyard bearing his name, and was entered through a handsome doorway from Little London Street, in the parish of St. Andrew—close to the spot where this book is being printed. In its later days the basement of the house was turned into a hostelry known as the Lobster Inn. When, in 1828, the ground was cleared for the erection of the Corn Exchange Hall and Exchange Street, the beautiful carved portal was removed to Mr. Colman's grounds and utilised as one of the doorways to his house at Carrow. We reproduce an old etching by Ninham, one of the exhibitors at the Norwich Exhibition, as an interesting record of the appearance of the court.

The Annual Exhibition, inaugurated on the 6th of August, 1805, was designed "as an encouragement and stimulus to Art and



SIR BENJAMIN WRENCH'S COURT. (*Etching by Henry Ninham.*)

an educator of the public." The artists, their patrons, and their pupils all helping, managed to cover the walls of the large room with 223 works in oil and water-colour. There were also examples of engraving and pieces of sculpture. The Rev. Dr. Forster, Master of the Norwich Grammar School—the same who, as Curate of St. George's, Colegate, officiated at Crome's marriage—was elected Vice-President. His portrait in mezzotint, after Opie, was exhibited by E. Bell, Engraver, of Norwich, to whom we are indebted for a series of engraved views of the city. When it is remembered that this year the Mayor of Norwich was Crome's old Master, Dr. Rigby, and that it was also the *annus mirabilis*, of Trafalgar, the triumphant apotheosis of Norfolk's hero—Nelson—it will be admitted that the Norwich Annual Exhibitions commenced on the top of the tide.

As this First Exhibition of the Norwich Society was an epoch-marking event, the following summary list of the exhibitors will be acceptable:—

- E. BELL, Engraver, a pupil of Hodges the Mezzotinter; published later, *The Antiquities of Norwich*, and portraits
- J. BLAKE, a Student, sent drawings; one after Morland.
- ARTHUR BROWNE, Architect; twelve designs for buildings.
- MR. COPPIN contributed nine subjects, some being copies from the Barkers of Bath.
- JOHN CROME contributed twenty-two; of which more anon.
- R. DIXON, of St. Clement's, Norwich, sent sixteen studies of old Norwich, among them, *A Part of St. Andrew's Workhouse*, now demolished; and, *Near Magdalen Gate, Norwich*. He had exhibited an Architectural subject at the Royal Academy in 1798.
- J. FREEMAN, of London Street, Picture Frame Maker and Artists' Colourman; four subjects.
- W. FREEMAN, brother of the last, also contributed.
- MRS. FREWER sent *A Magdalen* after Guido, and *An Auricula from Nature*.
- THE REV. WM. GORDON, of Saxlingham (not a member), contributed.
- MR. C. HODGSON, of St. Andrew's, sent fourteen; among them, *Sketch of a Screen in Norwich Cathedral; The Cloisters; Ruins*.
- W. HARRISON—
- R. LADBROOKE, of All Saints' Green, sent fourteen—Views in Wales and picturesque localities in Norwich; among them, *A View of the Fellmongers, Sandling's Ferry, Norwich*. One of the subjects which Crome also contributed.

W. C. LEEDS, later a Vice-President, sent twenty-six; *Views in North Wales*, and *A View in the Cloisters of Norwich Cathedral*. He ceased exhibiting in 1808. His water-colour art belonged to the older school.

MASTER LEEDS, one drawing.

MR. J. PERCY, Surveyor, ten drawings.

MR. F. STONE, Architect, a drawing of *Cowper's Monument in the Church of East Dereham*.

J. THIRTLE, the eminent water-colour artist, sent five drawings.

Of most in this list we shall have occasion to say more presently. It is remarkable that to the First Exhibition there should have been so many contributors, and that the majority of them sent views of interesting points in the immediate neighbourhood. But as Dr. Sayers—one of Crome's earliest patrons—has well said:—"The beauty of Landscape arises from the ideas of Peace, of Health, of Rural Happiness, of Pleasing Solitude, of Simple Manners, of Classical imagery, etc.—connected with the lanes and fields and water which enter into their composition." It should be added that these "ideas of Peace" are nowhere more prevalent than in a country where Agriculture and Manufactures are united, as they are in the County of Norfolk.

The display proving a success, was repeated year after year under the title of "The Norwich Exhibition of the Works of Living Artists." Thus the brotherly union of the Drawing Masters of Norwich secured for their town the proud claim of being the first, outside the Metropolis, to inaugurate and support an Annual Exhibition of Works of Art.

As there were less than twenty contributors to the first collection, the leaders had, of course, to empty their portfolios. Crome's exhibit (1805) consisted of the following twenty-two:—

Work in Norfolk and Suffolk.

Moonlight—a sketch.

A Cottage Scene.

Figures—a sketch.

A Marl Pit.

View on Barford Common.

A Cottage at Harleston.

A View of Carrow Abbey.

A View near Yarmouth.

Bishopgate Bridge Norwich.

*View of the Fellmongers, Sandling's Ferry,
Norwich.*

Oulton Church, Suffolk.

Pigs—a sketch.

Painted during his excursion to
Ambleside and district in 1802.

*Waterfall at St. Michael le Flemings,
Westmoreland. (Coloured on the
spot.)*

Lowther Woods.

Scene in Cumberland.

From the "Wye" Trip in 1803-4.

The Great West Tower—Goodrich Castle.

Entrance to Goodrich Castle.

Interior of Tintern Abbey.

Interior of Tintern.

A View at Piercefield on the Wye.

A part of the Chapel in Chepstow Castle.

A part of Chepstow Castle.

Some of the above were mere sketches, and most were in water-colour. Crome was not, at this early time, in the habit of painting in oils out of doors. He enjoyed an excursion too keenly to settle down on one spot for any length of time. Companionship was his delight. It has been stated, particularly by the elder Mr. Bacon, that all through life Crome was a drawing-master by profession, and that his pictures were painted during his holiday leisure. No doubt that was so, and it explains how it happened that he made so few journeys from home. He could not afford to escape from his pupils for any long period. So, during leisure hours at home, he painted more important pictures from his sketches, thinking them out touch by touch, and drawing upon his wonderful memory and unerring Art knowledge. That he never ceased teaching, nor abandoned his sketching classes from Nature, was in one way an advantage. He was learning all the while, for no one learns better than he who teaches. His sketch was a sort of cipher or shorthand, which he could at will expand, with the utmost appearance of truth, at the same time hall-marking it with his own individuality by giving undivided attention to the effect of each succeeding touch. The intense enjoyment he felt while developing these master-pieces is no doubt the reason why they give such pleasure to the beholder. In truth, the scenery of the Folk-lands, which supplied most of his subjects, was exactly of that varied order that compels affection. Dreamy distances; wooded middle grounds; broad-heathered moorlands and thatched cottages nestling under waving trees, with a stream or pool maybe in front of them, duplicating the homely picture by its reflection. The evidence of human life is always there, and we can well understand how he came to love every stock and stone, paling and tree that had been left to the guardianship of Nature for a little while in this well-watered land.

Before proceeding I will explain the system I propose to adopt in describing the painter's work. Under each year I will give first the bare list from the Norwich or other Exhibition Catalogues, and then, without pretending to infallibility, I will describe such notable pictures as may with reason be believed to have been painted or exhibited in that year, whether named in the preceding list or not. It is my hope that the index at the end of this volume will facilitate the finding of any particular work.

A View of Carrow Abbey. Canvas $50\frac{1}{2} \times 37\frac{1}{2}$.

Here Crome shows the ivy-clad gabled end of the ruin rising darkly against the sky which is a triumph of luminosity. At its foot is a deep hollow with a pool in it, to which peasants have come for water. The path down the bank on the right, the rustic footbridge to the abbey above, the rough foreground, and the smallness of the figures, enhance the weirdness of this old-world scene. As the time is towards sunset, and the light is breaking over the roof from the left, the foreground is in shadow, and the figures at the water's edge in front only get enough illumination to give accent to the scene.

This picture, painted in 1805, and exhibited this year, is said to have been given by the artist out of gratitude to Mr. Philip Meadows Martineau, Principal Surgeon at the Norwich Hospital. Mr. Martineau lived at Bracondale and owned the Carrow ruin. He lent the picture to the Crome Exhibition in 1821. Its later appearances were—London, 1862, and Newcastle-on-Tyne, 1887. The late Mr. J. J. Colman acquired it at Miss Martineau's sale, and placed it in his re-built Carrow Abbey as a memorial of the past. When on loan at the International Exhibition of 1862 it was catalogued as *Carrow Abbey*—"The Sky by Opie"—an interesting note, in view of Mrs. Opie's statement that she "had seen her husband working on a canvas by Crome, and Crome looking on"—and just possible, for Opie did spend five weeks at Norwich in 1805. But that is all that can be said; and certainly there is no part of the work that is more absolutely Crome's own than this sky with its marvellous light. This is, and will remain, one of Crome's chief triumphs. It shows us that breadth and light were among the master's earliest endowments.



CARROW ABBEY.

J. Crome.

Dawn. $12\frac{3}{4} \times 11$.

This somewhat elementary and most effective example of Crome's system of centering the light. Rembrandtish in simplicity and power, it shows us two thatched farm buildings on the top of rough sloping ground still in shadow, beyond which stands a horse relieved against the dawn. Near the cottages is a woman wearing a red bonnet and a white apron. But these figures are indistinctly seen. The chief light falling upon the angle of the cottage.

This picture was bought by Mr. Colman from Canon Davey (Lampeter), and was formerly the property of Alderman Davey of Norwich.

Crome was still rather tentative in his work. Breadth was, nevertheless, always his leading quality. An example is his

View at Hellesdon. Canvas 14×20 ,

Which Dawson Turner describes and illustrates in "Outlines in Lithography from his collection." In this rare and valuable work, to which his wife contributed the drawings, eleven early Cromes will be found. I will quote the description:—

"This picture represents a stretch of low meadows at Hellesdon, through which the river meanders, and in one of its loops runs under a cliffy bank, on which are cottages with trees interspersed. The same character of objects prevails in the middle distance and till the blue horizon closes the view. A pleasing gradation of tint pervades the present as well as all this master's productions, and his transcript of Nature is ever true to his beautiful and varied teacher. The day, however, is not bright—an impending shower overhangs the landscape—or it may have been painted at that period of his life when the tones of his colouring were lower than those he adopted at a more advanced stage." It is in truth a sketchy transcript of simple Nature, with very little colour in it.

Bishop Bridge, Norwich. Canvas 11×14 . J. WATSON KNIGHT.

A road curves from the foreground along the bank of the river, which with the three-arched bridge is seen over the post rail on the right. Gabled houses to the left. Hills beyond. A woman walking away from the spectator.

The Cow Tower on the Swannery Meadow. Canvas 18 x 26.

Another of Mr. Colman's treasures, like the last, owes its impressiveness to its breadth and sombre realism. A time-stained, weather-worn double tower, with its reflection mirrored on the slow flowing Wensum, furnishes a solemn background to a moored, deserted boat. The sense of silence is unbroken, though a little human interest is given by a boatman quanting further round the bend; by a horse and cart descending a distant road beyond the tower, as well as by a white cottage seen over trees to the left; all which remind one of the stream of life that has never ceased to lave its foot] since when it stubbornly withstood assault from Kett's rebel horde who descended from their fastness over yonder on Mousehold height.



THE COW TOWER.

J. Crome.

This picture was bought from Mr. C. J. Watson. It probably was lot 100, *Cow's Tower*, by the late Mr. Crome, in J. B. Crome's sale, 1834. (*Autotyped.*)

A View of Bishop Bridge. Panel 11 × 14 (about).

Preserved by Mr. George Holmes at Brooke Hall, is said to be the joint work of R. Ladbroke and his friend Crome. On the forewater is a sailing boat, beyond which is the arched bridge, with gabled houses on its right and a grassy bank sloping to the water on the left. The sandy texture on houses and bridge, as well as the rough bank, tells of Ladbroke; while the sky is surely Crome's.

1806. In the summer of this year the Earlham Gurneys projected a tour to the Lakes and to Scotland. Mr. Gurney took Crome along with him. The family rested some time at Ambleside, where Samuel Gurney and Fowell Buxton, attended by Crome, occupied quarters separate from the rest of the party. This, we hear, enabled the future Lombard Street banker and the embryo statesman one afternoon to assume the costume of widows and wait upon the Misses Gurney, begging assistance "for themselves and their numerous children."

But these excursions, delightful as they must have been to Crome, according him opportunities for painting and sketching scenery of world-wide fame, yet were the means of depriving him of his pupils. Samuel Hoare and Louisa Gurney were married in December, and T. Fowell Buxton, "the man in earnest," married Hannah Gurney a month later at Tasborough Meeting House.

By the courtesy of Sir Samuel Hoare, Bart., Senior Member for the City of Norwich, I am enabled to add the interesting fact that on the marriage certificate of Samuel Hoare and Louisa Gurney, after signatures of members of the two families and of Norwich notables, there are those of John Crome and John Crome, junior.

How far our painter attended the Gurneys on this expedition in 1806, we are not informed. Mr. Buxton left it in Scotland to return to his studies at Dublin. In his autobiography we read:—

"In consequence of some conversation about the Parkside vessels, my present wife—then Hannah Gurney—extracted from me a promise that I wd. never go by Park Gate. I was anxious to return quickly to Dublin to prepare for my examination and when I reached Chester, the captain of the Park Gate packet invited me to go by

Samuel Hoare son of Samuel Hoare of the County of Wiltshire Banker, and Sarah his Wife deceased, and Louisa Gurney Daughter of John Gurney of Norwich Banker, and Catharine his Wife deceased, having declared their Intentions of taking each other in Marriage, before the Monthly Meeting of Friends commonly called Quakers of Norwich held in the City of Norwich the proceedings of the said Samuel Hoare and Louisa Gurney after due Enquiry and deliberate Consideration thereof, were allowed by the said Meetings, they appearing clear of all others and having consent of Parents and Relations concerned.

Now these are to certify that for the accomplishing of their said Marriage, this Twenty seventh Day of the Seventh Month, in the Year One Thousand Eight Hundred and Six: they the said Samuel Hoare and Louisa Gurney appeared at a publick Assembly of the aforesaid People & others in their Meeting House in Norwich in the County of Norfolk, and he the said Samuel Hoare taking the said Louisa Gurney by the Hand declared as followeth Friends, I take this my Friend Louisa Gurney to be my Wife, promising through Divine Assistance to be unto her an affectionate and faithful Husband, untill it shall please the Lord by Death to separate us

And the said Louisa Gurney did then and there, in the said Assembly declare as followeth, Friends, I take this my Friend Samuel Hoare to be my Husband, promising through Divine Assistance to be unto him an affectionate and faithful Wife, untill it shall please the Lord by Death to separate us

And the said Samuel Hoare and Louisa Gurney, as a further Confirmation thereof, and in Testimony thereof, did then & there to these presents set their Hands. Samuel Hoare
Louisa Gurney

We being present at the abovesaid Marriage have also subscribed our Names as Witnesses thereunto the Day, Year & Place above written.

- | | | | | |
|-----------------|--------------------|----------------|------------------|------------------|
| Maria Dix | John Tetlow | Hannah Aggs | Agatha Bond | Agatha Gurney |
| John Barrett | Mary Holmes | Sarah Wainman | Elizabeth Parson | John Gurney |
| Martha Mildred | John Holmes | John Wainman | Charles Tompson | Sarah Hoare |
| John Utting | John Holmes | Sarah Aggs | Hannah & Gurney | Samuel Gurney |
| Mary Barrett | Sophia Holmes | Maria Stagg | Jane Gurney | John Gurney |
| Sarah Dix | Thos Broadband | Lucy Aggs | Elizabeth Gurney | John Gurney |
| John Brome | William Coleby | Jane Burckbeck | Rachel Gurney | Elizabeth Gurney |
| John Brome Junr | Saml Coleby | Thomas Mildred | Joseph Gurney | John Gurney |
| Thomas Robert | John Holmes | Simon Martin | Henry Gurney | John Gurney |
| John Gabley | John Holmes | Maria Martin | Thos Aggs | Rachel Gurney |
| Charles Hoare | Dorothy Muckitt | John Holmes | Maria Gurney | John Gurney |
| Edward Ready | M R Mildred | John Holmes | John Gurney | John Gurney |
| Susan Todd | Eliza Mildred Junr | Wm Beckman | John Gurney | John Gurney |

him. I declined—played at cards that evening with a very large party—about 8 or 9—they all went on board—and before midnight one hundred and eighteen out of the one hundred and nineteen were drowned.”

In parting from Mr. Buxton I cannot refrain from observing that probably Crome was indebted to him. The Buxtons resided at Weymouth, and we find Crome visiting there at this time. He exhibited this year a *View of Weymouth*, and with it a *View of the Forest of Hants*. Another point. Young Mr. Buxton made Optics his hobby. Before his examination he writes to Earlham:—“I fear I have given too much time to Optics—the most delightful and captivating of studies.” And, after his success, he remarks:—“I venerate Optics for what they have done for me.” May not this explain the story that an ingenious companion aided Crome in making a camera obscura? It is true that Cunningham in his beautifully easy way assigns this event to his youth. But Crome’s Art life began late, and the camera though known, as written about by Porta and Durer, was only now becoming the fashion in England—Dr. Wollaston was helping to this. Presently we shall have Colonel Harvey building a periscopic camera on a large scale at Thorpe Lodge, near Norwich, which is to be the wonder of the country side, and then we shall find Cotman (1825) and others using the Camera Lucida, the latest of Wollaston improvements. But whoever it was assisted him to make his portable camera, there is no doubt that Crome expected to derive mechanical advantage from its use, just as Canaletto is reputed to have done. He had, however, soon learned all it could teach him of perspective, and it was put on one side. We may opine that the natural freshness and vividness of the hues of Nature, as revealed by this artificial eye, served as a timely corrective after his studies of the brown old masters at Catton, and may have done much to save him from following the teaching of Gainsborough in this particular.

The position attained by our British School has been so well appreciated by M. René Ménard that I cannot forego a quotation. After speaking of Crome, he says:—

“All the ideas now accepted in France as to colouring and the method which a landscapist should adopt in interpreting Nature

come from England. Instead of viewing Nature only under the influence of light and shadow, as the painters of the XVIIth. century had done, the English have seized and reproduced directly the actual hue of each object—that of the mosses growing on the rocks—of the lichens blotching the tree-trunks—of the reeds and water weeds clothing the marsh. They have boldly given us the bright blue of the mid-day sky, the lurid fires of the setting sun, the vivid greens of spring foliage and the burnt up colours of Autumn. It was an innovation to see the leafage with its true colour relieved against the sky. One must observe that, excepting Huysman and Malines, no Flemish or Dutch landscapist has attempted to give the intense blue of a summer sky. By their system of execution, English painters completely separate themselves from the landscape-painters of Holland. The latter, and especially Van Goyen their leader, have nearly always rendered the grass and foliage with a very uniform tint of bistre and their pictures are far from affording the variety of tints which the English School has reproduced. It would be an error to suppose that this difference is the result of chemical action, and that the old landscapists used brilliant colours which have now faded, for the same reaction would have occurred also in their Genre pictures, where, on the contrary, we behold vivid greens and intense blues, reds, yellows, and violets, all of which have retained their primitive freshness.”

I have given this extract in full because it is a great thing to see ourselves as others see us, and renders further discussion needless. In my view the reason why our landscape-men made this advance was because they were not trammelled by Academic teaching and went into the fields instead of into the studio.

CHAPTER III.

1806 -1812.

CROME was now thirty years of age. Having been befriended by two Royal Academicians—by Beechey since 1797, and by Opie since 1798—it is very surprising that he had sent nothing to the Academy Exhibition before this year, and that, all told, he only contributed thirteen pictures to it throughout his life. Probably the explanation is that as he depended for his livelihood chiefly upon his practice as Drawing-master in Norwich, and was now so especially interested in the success of the Norwich Society's Exhibition which owed its existence to him, it was unlikely he would send his best work to London. He was an easily satisfied man, and content with his status in his own town; and, if his pictures sold there at smaller prices than would have been asked for them in the metropolis, yet they did sell readily and remained in the possession of his friends, which was a consideration with him. Thus the few pictures—some nineteen or twenty—which were hung at the Academy and British Institution, were contributed *honoris causâ*. His old partner, Ladbroke, had exhibited at the Royal Academy, in 1804, his *Distant View of Trowse—from Thorpe Grove*; and his fellow-townsmen, John Sell Cotman, had been a regular contributor since 1800. So this year he sent to London two pieces, simply described as *Landscapes*. It is interesting and curious that, while one of these is given in the catalogue to Mr. Crome, the other is attributed to Mr. Croom, and that in the index he is called "Croom, Norwich."

1806. This year he exhibited at the Norwich Exhibition the following twenty-two works :—

View on Thorpe River.
View on the Thorpe Road.
Wood Scene and Moat at Hunstanton.

"Solemn and slow, the shadows blacker fall
 And all is awful, listening gloom around."
 (Thomson, "Summer," 520-1.)

*Study from Nature in the Style of
 Gainsborough.*
Cart-shed at Melton.
*Brook in Lord Rosebery's Grounds, at
 Bixley.*
*View on the River at the back of the
 New Mills, Norwich.*
Bloggs' Lime Kiln.
Lime Kiln out of St. Giles' Gates.

*Street Scene, St. George's Colegate, near
 Green Lane.*

Moonlight.

Moonlight, Sprowston. (2½ miles north of
 Norwich.)

Sketches on the Spot. { *Pigsties.*
 (Probably in one { *The Milk Pot.*
 frame.) { *The Windmill.*

View of the Lakes in Cumberland.

Brathey Bridge, Westmoreland.

Rocks and Waterfall.

Rocks.

View near Weymouth.

View in the Forest, Hampshire.

Entrance to Goodrich Castle—Morning.

Evening.

Trees—a Study.

These naturally group themselves into three or four classes—
 Work at home and in the County of Norfolk, reminiscences of
 the Ambleside trip with Mr. Gurney, of his visit to Weymouth,
 and of his excursion to the Wye. I will now proceed to consider
 individual pictures, without insisting upon identification, which must
 be more or less conjectural.

A View near Thorpe; on Panel 21½ × 28,

Which was lent by Thomas E. Woolner, A.R.A., to the Old Masters, 1872,
 certainly dates from this period. It was sold in his sale (1875)
 for 290 guineas; and

A View near Thorpe, Norwich (River). Canvas 23½ × 19,

Representing the river with boats and figures to the left; while, on the farther
 bank beyond, cottages with dense foliaged trees complete the
 landscape. This picture, exhibited by Mr. Edwin Edwards (Old
 Masters, 1878), cannot well be given to a later date.

The Gainsborough influence, which was at this time very
 potent with Crome, was due to his studies at Mr. Thomas
 Harvey's. Indeed, we can point to *The Cottage Door*, Gains-
 borough's masterpiece, now the property of the Duke of Westminster,

which Mr. Harvey encouraged Crome to copy when it was at his Catton house, as the chief inspirer.

Mr. Dawson Turner assures us that Crome painted his *Cottage at Hunstanton* (one of the eleven Cromes in his own gallery), shortly after studying that picture, which shall be my reason for placing it here. It is interesting to observe that his early subjects were chosen so as to evade the difficulties of tree-painting. He had not yet learned how to reproduce the intricacy of their branches, so if he had to paint them, their foliage is massed and dense. With him "breadth" was, from the beginning, the *sine quâ non*. In the *Cottage at Hunstanton* he escapes the difficulty by giving very little tree work. I cannot help believing, however, that the one bare and hooked branch prominent against the sky, which is very often present in his pictures, is here intended as a rebus upon his name, Crome or Croom in Norfolk dialect meaning a hooked stick.

Cottage at Hunstanton, Norfolk. Canvas 30 × 24.

This picture, formerly in Dawson Turner's Collection, sold at Christie's in 1852, represents a clay cottage coigned with red brick. Its red brick chimney, capped with pots of clay, assimilated with the clouds by their airy tint. The cottage fills two-thirds of the width, behind it appears the bare arm of an oak, and beyond that shrubs and bushes. On the road to the left of the cottage a woman and boy are conversing; and in the immediate foreground is another woman, with a child in her arms, come to dip water below the bank in the right corner of the picture. Her red pitcher is at her feet; the infant habited in blue; the mother wearing on her head a white kerchief. The colouring is rich and deep, with a reddish hue upon the figures; the light and shade good; the sky admirably conceived and handled. There is a tone and chiaroscuro reminding one of Rembrandt. Dawson Turner says: "I cannot but think that a great resemblance to Gainsborough is to be found in this subject, where also it would rather be looked for, as this was painted shortly after Crome had copied Gainsborough's *Cottage Door*; and those acquainted with that will be at no loss to recognise here a careful study of it in tone, colour, handling, and surface. . . . Another picture showing the Gainsborough influence is the *Cottage at Kirby Bedon, Norfolk*, 30 × 24, owned in 1840 by John Wright, of Buxton."

The Old Cottage. Canvas 29 × 24.

Lent to Old Masters, 1888, by Antony Gibbs, seems almost identical with the preceding picture.

Here the old cottage, with steep pitched roof, occupies the centre; a man stands at the open door, and on the footpath near him are two figures conversing. On the brink of a pool in the foreground stands a woman with a pitcher; wooded ground on the left with distant landscape. Cloudy sky lit up by the sun. My note says: "The dragged impasto and absence of definition aid the rusticity of the subject."

At the Norwich Society's Exhibition in 1806 there was further evidence of this "Gainsborough" influence. Indeed, one of Crome's exhibits was called *A Sketch from Nature, in the style of Gainsborough*.

A View near Norwich. Panel 8 × 10.

In front of a rugged slope, with a cottage on its summit to left, and a hedge and gate on the right, stands a pollard oak, peeled and dead, on which the light falls. A pool of water, like a mirror, in the foreground reflects its beauties. Dawson Turner, in whose collection this was, says: "Mr. Walton"—no ordinary judge, Lord Fitzwilliam followed his advice in forming the Museum now at Cambridge—"Mr. Walton turned to it and observed, 'Here we have Gainsborough in his best style.' I cannot but think that those who attributed this little picture to Gainsborough were misled by the artist having used some vehicle which has caused the surface to be covered with cracks, as is too often the case with the works of that great master. It is not, however, to be denied that Crome and Gainsborough have much in common. They studied in sister counties the same scenery, and formed their style on it alone."

As I have already observed, Crome's work is generally sound and often free from cracks.

A Cottage near Yarmouth (?). Panel 7 × 5¾.

The late SIR JAMES PAGET.

Simply a thatched hut and shed, with a broken fence before it, under a clump of trees. In the immediate foreground to the right two logs on the margin of a pond. A woman walking from the left. Painted with solid impasto.

A Cottage with Boys sailing Boats in foreground. Panel $7 \times 5\frac{3}{4}$.
The late SIR JAMES PAGET.

The cottage is to right with rough rail fencing, and a tree to the left before it. The light not so good in this as in the last.

Two little pictures on millboard from the Dawson Turner Collection shall be described here as belonging to this time.

A Cottage near Norwich. Millboard $8\frac{1}{2} \times 11\frac{1}{2}$.

The cottage, a timber-framed hut on the left, with a clump of trees seen over its thatched roof. A woman seated at the door, with three children near her. The country road winds from the front to the distance, bounded by a hedge. The sunlight on the foreground spreads over clay hut and figures. Light also falls on a distant bend of the road.

A Clay Cottage. Millboard $8\frac{1}{2} \times 11\frac{1}{2}$.

A square, timber-framed hut with thatched roof on the left of a rough road, which conducts the traveller past a solid clump of trees to a stretch of heathland or common, at the entrance to which a signpost stands. Near the cottage a woman is seated nursing a baby, which a man standing by is regarding.

The Old Watergate, Norwich. $20 \times 14\frac{1}{2}$. HUMPHREY ROBERTS.

Looking across the river we have, on the high bank opposite, a gabled house with a garden or yard in which clothes are hanging to dry, and a watergate attached to it on the right. In front two men in a boat, about to be ferried across. It is a view of Sandling's or Pull's Ferry. The light in the sky is excellent.

The Old Watergate, Norwich. Canvas 20×15 .

ALEXANDER T. HOLLINGSWORTH.

Another version of the same view, at a later hour in the day. As the sun is setting behind, the buildings are all in deep shadow. The ferryman is standing in his boat and resting his arm upon the fence, looking out for passengers. A horse and cart are passing in front of the gate. Light in sky fine.

View of St. Martin's Gate, Norwich. Panel $19\frac{1}{2} \times 15$.

Contributed to the Old Masters' Exhibition, 1878, by the Rev. H. J. Coleman. A View on the Back River. River in foreground, flowing past an old house; the gate is in the right distance; a path leads from the gate down to a stile near the water, on which a man is leaning. The picture was sometimes called Fuller's Hall.

On the Back River, Norwich. Panel $19\frac{1}{2} \times 16$.

Lent to the same Old Masters' Exhibition, 1878, by Mrs. T. Temple Silver, is a similar study and of the same period. It is described as follows:—Looking across the river we see on the opposite bank a cottage, in the garden of which some clothes are hanging to dry. On the right and left of it are trees and buildings, from which a path on the right leads down to a stile at the waterside.

Old Houses on the Back River, Norwich. Panel 14×18 .

A. T. HOLLINGSWORTH.

To the left, on the near bank of a river, which fills two-thirds of the foreground, a row of four dark trees rises against the brilliantly lighted sky. The sun is setting behind them, illuminating a perspective of irregularly-built houses on the opposite shore. In the forecourt of one of these houses clothes are drying on a line, and figures are on the river margin to the right. This is a most effective performance—full of knowledge recently acquired from a study of the Old Masters. To Crome's natural gift of breadth are added in this, and in the last picture, richness of colour, appreciation of the values of tone, and an excellent chiaroscuro. The advance is so great that it is only the absence of crisp detail of leafage and of silvery grey supporting the deeper darks that prevents attribution to a later date.

The Lime Kiln. Canvas $20 \times 29\frac{1}{2}$.

Another of Mrs. T. Temple Silver's contributions to the same Exhibition shows us a pool, in front of which are some ducks. To the left is a cottage with trees, behind which smoke is rising, presumably from the kiln beyond. High ground on the right.

Brathy Bridge, Westmoreland. Canvas 18 × 24.

NATIONAL GALLERY.

In the foreground a rocky stream spanned by a stone bridge, on which are two men fishing and a horseman. This bridge in deep shadow serves to unite two dark clumps of trees which, on either bank, rise against the summer sky. Beyond the bridge a lake extends to a distant range of blue mountains.

Its excellent light, and the pleasing harmony of citron, brown, and every hue of blue, make this a very interesting picture.

The late Mr. Henry Vaughan, having treasured it throughout his life, lent it to the Old Masters' Exhibition in 1871, and bequeathed it to the nation in 1901.

The year 1806 was also marked by the fact that Crome's eldest son, John B. Crome, made his first contribution to the Exhibition at Sir Benjamin Wrench's Court, and that his second son, Master Frederick, also sent a pencil sketch. His family was further increased in the autumn by the birth of his third son and fifth child, William Henry, October 22nd.

1807 was a notable year in the history of the Norwich Society of Artists, if for no other reason than that John Sell Cotman became a member, contributing twenty works. Fourteen years younger than Crome, but with the advantages of a Norwich Grammar School education, and of seven years' association with the Varleys in the metropolis, he brought back to his native town all the latest developments of Water-colour technique. He started well in an important-looking house, became at once an accepted teacher of Drawing, and, rival though he was, was heartily welcomed by John Crome and Robert Ladbrooke into the Society.

Crome's exhibits were as follows:—

At the Royal Academy, *A Cottage near Lynn, Norfolk—from Nature.*

At the Norwich Exhibition twenty-three pieces, viz. :—

A View in Norwich.
A View near the Bishop's Gate.
Broken Ground at the back of the
Barracks, Norwich.
Landscape and Cattle.
A Scene from Nature.
Sketch from Nature.

Blacksmith's Shop at Hardingham.
A Blacksmith's Shop, from Nature.
A Blacksmith's Shop, from Nature.
A Cottage near Hunstanton. Painted
 1806. Already described.
Sketch at Starston. (1½ miles from
 Harleston.)

Landscape at Morton, Norfolk: Drawing.
A Cottage, Hingham.
Trowse, Windmill.
Caistor Castle; 3 views. "Coloured on the spot."
Yarmouth Beach and Jetty.
Old Building at Ambleside.

Scene in "Goberry" Park, Cumberland.
 The seat of the Duke of Norfolk.
Scene in Gowbarrow, Westmoreland. A beautiful view of Ulleswater Lake.
Scene on the Wye.
Tintern Abbey.
A Wood Scene.

1808. The Norwich Society Exhibition Catalogue this year bears for motto Dryden's words:—

"The pencil paints the tongue of every land."

President—John Crome, St. George's, Colegate.

Vice-President—Robert Ladbroke, London Lane, Norwich.

Here is the President's list:—

Yarmouth Beach and Jetty.
Fishermen in Boats.
A Sketch from Nature.
A Sketch from Nature.
A Sketch in Water-colours.
Old Stables—A Sketch in oil on the spot.
A Landscape.
A Landscape.
A Painting in Oil—Evening.

Wood's End, Bramerton.
Scene near Breydon.
Scene at Yarmouth—Boats and Figures.
Cottage at Hingham—painted on the spot.
Walnut Grove.
View near St. Martin's-at-Oak—looking down the River.
Moonlight Scene on the River between Beccles and Yarmouth.

It is to be noticed, rather as an evidence of Crome's paternal fondness than of his children's phenomenal precocity, that to this year's Exhibition Master J. Berney Crome contributed three oil paintings and two drawings; and his younger brother—Frederick, aged thirteen—a pencil drawing. He was always solicitous for the education and welfare of his children, procuring for them the best available instruction and, as he believed thoroughly in Art, made them his companions on all suitable occasions, so that each of his six children developed their talents, even while he was seeking for them more remunerative or suitable occupations. For Frederick he presently secured an engagement in Gurney and Co.'s Bank at Yarmouth.

This year he made a short holiday in London, where he exhibited at the Academy his

Blacksmith's Shop, near Hingham, Norfolk,

A picture which apparently came back again to Norwich after the Exhibition, and was lent by his son, Mr. F. Crome, to the Loan Exhibition of 1821. In J. B. Crome's sale, 1834, we read:—"57, *The Blacksmith's Shop*, by the late Mr. Crome, one of his best pictures in the style of Gainsborough. £6 os. od."

A View on the Thames,

Which became the property of Mr. W. SPRATT (Loan Exhibition, 1821).

Yarmouth Jetty. MRS. DE ROUILLON (Loan Exhibition, 1821).

Scene at Marlingford, Norwich. The REV. J. H. BROWNE
(Loan Exhibition, 1821).

As regards the first of these pictures, it may be remembered that, the year before, Turner had produced his *Country Blacksmith Disputing*, inspired to rivalry with Wilkie's *Village Politicians*.

The Blacksmith's Shop, near Hingham, Norfolk. 58 × 45.
J. H. MCFADDEN.

Which Messrs. Agnew and Sons exhibited in 1896, is considered to be this work. It represents the exterior of a thatched and gabled house, with half-timbered walls, time-stained and patched, above which wave the boughs of trees, as if Nature is reclaiming her own. In the foreground a smith is sharpening a tool on a grindstone, while in the darkness of the doorway a man and other figures beyond are discoverable. Some prefer to call this *The Outside View of a Blacksmith's Shop*—the title Crome gave to a picture exhibited in 1811.

An Old Inn at Great Yarmouth. Canvas 29½ × 24½.

Lent by the Rt. Hon. E. P. Bouverie to the Old Masters, 1875, has suffered very much, and was not considered worthy of Crome in its then present state. I think it the work of this year.

Yarmouth Jetty. Canvas $17\frac{1}{4} \times 22\frac{1}{4}$. MR. S. H. DE ZOETE.
Old Masters, 1878.

Shows us the Old Wooden Jetty on the left, its end crowded with figures. On the beach, to the left front, is a group of fishermen with a boat and figures beyond. Shipping in the distance. This is the picture mentioned above as lent by Mrs. de Rouillon to the Loan Exhibition in 1821. Mr. de Zoete's pictures were dispersed at Christie's in 1885.

Yarmouth Old Jetty. Canvas $35 \times 49\frac{1}{2}$.

Lent by Lieut.-Col. F. Maitland to the Old Masters, 1873, may also be the work of this year. It should be remembered that the Old Jetty was destroyed in 1808 to make room for the present structure. Its imminent demolition would naturally incite Crome to make a painting of it.

Yarmouth Beach and Jetty. Canvas 20×32 . GEORGE SALTING.

A view from the sea. The tide being low, only the end of the pier projects beyond the patch of brown sand into the sea in the left middle distance. A strong wind is carrying a dark cloud across the sky from the right, obscuring the sun, its heavy shadow streaking the distant ocean and its reflection darkening the forewater to the right, which is of a blue-grey hue, contrasting the white wave crests of the surf on the left. A boat with bellied sail is making the shore, and a schooner beyond it running towards the pier. In the offing ships are seen. This fine work sold in the H. de Zoete sale in 1885 for £309.

1809. Crome sent to the Royal Academy two pieces: -

A Sketch from Nature and Old Buildings in Norwich.

And to the Norwich Society's Exhibition:—

A Landscape—Barford Common.

A Scene on Yarmouth Quay.

A Landscape in Water-colours.

Cromer Beach—below Cliff.

Old Buildings in Norwich.

Grove Scene. A Drawing in Water-colours.

Yarmouth Beach and Jetty. Oils.

A View in Cumberland, looking down from the King of Patterdale's—Ulleswater in the distance.

Old Cottages. Painted on the spot.

A Landscape.

An Old House in St. Clement's, Norwich. Chepstowe, on the Wye.

A View on the River Yare, near Yarmouth. Canvas 27 × 45.

GEORGE SALTING.

The brimming river winds from the foreground across a marshy flat towards the horizon, passing in mid-distance a mill and rough-thatched barn, in the front of which is a crane powerfully relieved by the rising moon. In the distance square-sailed wherries are seen, and in the immediate foreground a loaded barge, moored for the night. The clouds above the moon are silvered with her light and, like her, are reflected in the placid stream. Bistre, grey and Naples yellow predominate. This masterly work was in the Dawson Turner Collection until 1852, when it passed into Mr. Anderdon's gallery, dispersed in 1879, when a picture called *The Old Mill on the Yare* sold for 115 guineas. See an illustration of it in Dawson Turner's Collection.

Landscape, with River and Cattle. 12½ × 17.

ALEXANDER T. HOLLINGSWORTH.

A shallow river wanders from the right corner to the left distance. Cattle are on its golden shore to right; flat meadow land on the left. In the middle distance beyond, a dead tree rises against a dark clump, the nearest of a bank of trees upon the horizon. The light comes from behind a heavy cloud on the left illumining the cumulus upon a pale blue sky, creamy towards the horizon.

I place here

A View near Woodbridge, Suffolk. Canvas 25 × 30,

The same which Mr. Samuel Mendel lent to the Old Masters' Exhibition in 1872.

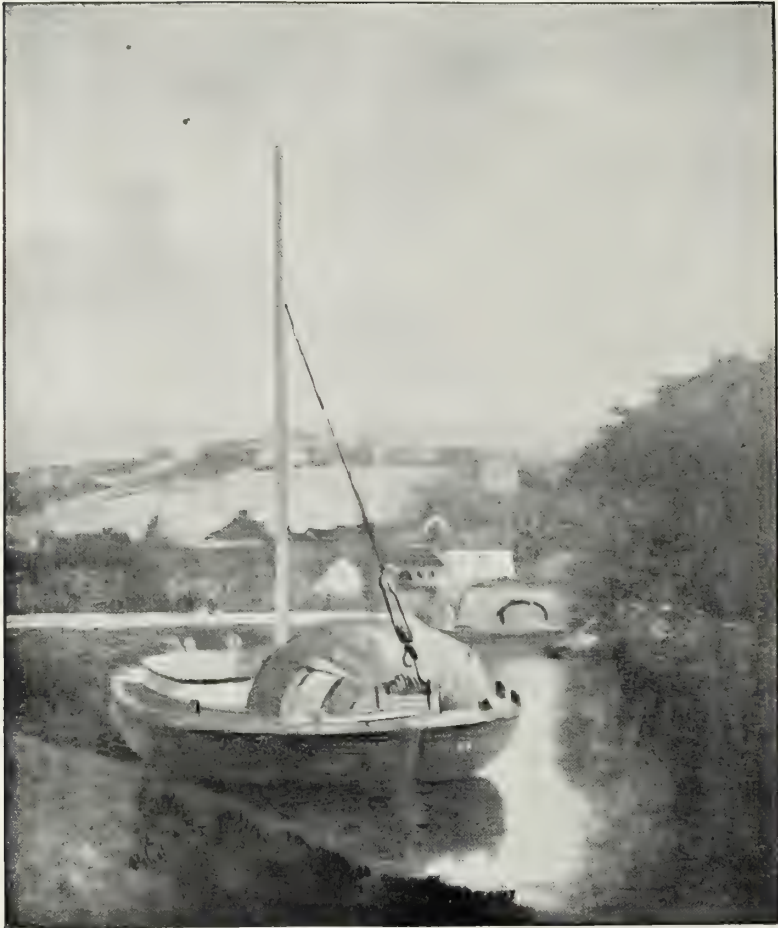
We know that Crome was working at Woodbridge for Mr. Bernard Barton, the local banker and Friend-poet, had "a view of the place painted by Crome in 1809." The Samuel Mendel Collection was sold at Christie's in 1875.

A View on the Wensum. Panel 19½ × 16¼,

Which was presented to the Norwich Museum by the East Anglian Art Society, and called *A Norfolk Keel on the Wensum near Foundry Bridge*. (See illustration page 66.)

The keel—a form of boat no longer in use—is represented moored against the side of the river, upon which we look.

Although in poor condition, this picture shows many of Crome's best qualities. The keel lifts its bare mast dark against the blue-grey sky, suffused with orange rays from the sinking sun—the light from which and its brilliant reflection, contrasting. The black hull on the placid water centres the picture. The sorrel-hued



A VIEW ON THE WENSUM.

J. Crome.

shadows of the mass, behind which the sun is setting, the purple-grey distance, and the warmer-tinted houses beyond the river, and, above all, the master's wondrous light, make this a very teaching example.

On the 21st April, 1810, Crome's family was increased by the birth of his son Joseph—second of the name, for he had lost a two months' old Joseph in the early part of 1809.

1810. To this Exhibition Crome's pupil, James Stark, sent his first contribution of two pencil drawings after his master.

This year a list of the Members of the Norwich Society was issued—apparently for the first time. From it, and the Supplemental List of the following year, I take the following:—

President.—John Crome.

Vice-President.—John Sell Cotman.

Secretary.—W. Freeman.

Members.—R. M. Bacon. Wm. Bacon. Philip Barnes. Edmund Bartell, of Cromer. T. Blake, junior. Henry Bowles. Arthur Browne, Architect. Robert Browne. Daniel Coppin. J. S. Cotman. John Crome. M. B. Crotch. Rev. G. de Hague. Robert Dixon. Rev. R. F. Elwin. Jeremiah Freeman, Artist's Colourman, London Street. William Freeman. Rev. Wm. Gordon, of Saxlingham. Charles Hodgson. Robert Ladbrooke. Edward Rigby, M.D. William Spratt. Francis Stone. John Thirtle.

Honorary Members.—Edmund Bell, Engraver, formerly of Norwich, now of Worcester. Captain Cockburn, senior. James Sillett of Lynn, and Thomas Stevens of London.

To Sir Benjamin Wrench's Court the President sent (Norwich Exhibition, 1810):

A View from Herring fleet.

A Cottage and Road Scene after Rain,
near Blundeston. (Owned by G.
Stacey in 1821.)

Ruins—Evening.

A Thistle. Painted on the Spot.

A View on St. Martin's River. (?)

A View from Telegraph Lane, looking
towards General Money's. Painted
on the Spot.

A Cottage.

An Upright Landscape—Scene from Colney,
near Norwich.

A View looking over Heigham Marshes
--towards Costessey.

Trees from Nature.

A Gravel Pit.

An Evening Landscape.

Patterdale Church, Westmoreland.

Scene on Hautbois Common, near Coltis-
hall. (Owned by Mr. F. Stone in
1821.)

A Clump of Trees, Hautbois Common.

Owned by Mr. F. Stone in 1821, and afterwards by Mr. Ellison, of Sudbrook Holme, near Lincoln. This picture is constructed on the principle

of concentrating the light into one powerful beam traversing the distance, where the borders of the common and village are aglow with sunshine, while the foreground is carpeted with shadows cast from trees, whose boughs and trunks are relieved against its brilliancy.

The Approach to Norwich.

This picture declares its date by the still somewhat impenetrable density of the foliage and simplicity of effect—one half, broad light; the other half, darkness—unconcealed by artifice. The boughs, too, are rather clumsily looped, like a string of sausages, and are as few as possible; very different indeed from the rollicking freedom with which, four years later, he recorded the tangled strength of the Poringland Oak. Here the tree is rooted on the river brink, a bank shored with rotting planks. Behind its trunk and nether limbs a blackened paling and dense shrubbery continue the breadth of darkness upward from the shadowed drain outlet in the bank. The nodding weight of the tree's solid head is mirrored on the slow-flowing water, where floats a school of geese. All this is in shadow, but beyond the dark fence, dark tree, and shaded bank, a blaze of light falls on the rustic road, illumining the cottages, the women in the doorways, and fowls strutting in the sunshine. Nothing can surpass the effect of this beam of light. Its glory dwells upon the homestead, hallowing it as the centre of hope and love—the pride of our native land. This is the little picture which M. Chesneau saw in Paris in 1874, and illustrated in his "English School of Painting."

A Thistle, painted on the spot,

Is probably the same which Mr. W. Fuller Maitland lent to the Old Masters' Exhibition, 1875. It is on panel 26 × 20, and represents a monster Thistle in all its splendour—the silvery bloom upon its branches and its armoured leaves—built up touch upon touch, each carefully studied with loving patience. Nothing is left to accident, and yet there is no appearance of labour. Indeed, a certain looseness—or, let us call it freedom—removes the work from being a slavish transcript of nature, such as an Otto Marcellis or a Van Os would have given us. Crome never looked at this Thistle, leaf by leaf, with microscopic eye. Each touch is applied, after a comprehensive view of the whole, with a struggling desire to satisfy the mind and so reach finality.

1811. What was the occasion of the visit we know not, but at this time Crome went to Derbyshire and on his return sent to the Norwich Exhibition with his other works three drawings.

A Drawing of Rocks at Matlock.
A Waterfall and Rocks.
Landscape of Rocks and a Waterfall. } Derbyshire.

Broken Ground at the back of the Horse Barracks, Norwich.

Broken Ground, near Norwich.

View looking towards Mr. Cozens' House, near Norwich.

Sketch in Oil—Evening. Looking up the river from the house of R. Alderson ("Recorder" to the Norwich Corporation).

Trowse Bridge. One mile S.E. of Norwich.

Scene at Blofield. Seven miles east of Norwich on the Yarmouth Road. (S. Paget's, 1821.)

Windmill at Trowse—Evening.

Woody Scene, with a Public-house.

View in Blundeston Lane. Three-and-a-half miles from Lowestoft, East Suffolk.

A Lane leading to Mr. William Unthank's.

The Outside View of a Blacksmith's Shop.

Public-house on a Heath.

Scene near Bawburgh Mill. Five miles N.W. of Norwich.

Moonlight.

Scene near St. Martin's River—Afternoon.

Cottage on a Common.

Road Scene near Heigham.

Study of Trees.

Mulbarton Green.

Cottage at Hingham.

River Scene.

The Temple of Venus. After a Sketch by Wilson.

To this list must be added two pictures exhibited for the first time in the 1821 Loan Exhibition, viz. :—

Scene at Wood Rising, fifteen miles from Norwich. Contributed by his son, Mr. F. Crome.

Yarmouth Jetty. Contributed by Mr. Chas. Turner.

To the Royal Academy he sent

No. 465. *A View in Blofield, near Norwich.*

He had the great pleasure of seeing this work exhibited in company with one by his son, John Berney Crome, who, though at the Grammar School under Dr. Samuel Forster, had already shown such fondness for Art that he often accompanied his father on sketching trips. His son's picture was catalogued as

No. 473. *A Cottage on Hingham Common, Norfolk.* CROME, JUN.

And it is more than likely that father and son painted side by side on this occasion, for it will be observed that the father sent his picture of the *Cottage at Hingham* (14 miles S.W. from Norwich), to the Norwich Exhibition this same year.

Another event deserving record was that his pupil, George Vincent, made his *début* at the Norwich Exhibition. And that his most recent pupil, James Stark, who was now articled to him for three years, sent no fewer than five landscapes to the same exhibition. That three such famous standard-bearers of the Norwich School as John Berney Crome, George Vincent, and James Stark should have begun their careers as exhibitors, under the auspices of John Crome, in the same year, is a very interesting fact. To increase the importance of this *annus mirabilis*, we have only to add that Ladbrooke's pupil, Joseph Stannard, made his first appearance at the same exhibition with *A Sketch in Bistre*.

A Large Sketch of Matlock.

One of Crome's rarer Water-Colours—a broadly blotted-in effect—is preserved by the daughter of the late Sir James Paget. Whether exhibited this year, it is not easy to say, but Crome did not often escape from Norwich, and his visit to Matlock was the event of this year. This drawing will be carefully described in the Seventh Chapter.

A Landscape with Figures. Panel 25 × 21.

Lent by Mr. J. E. Fordham to the Old Masters' Exhibition, 1870. Shows a rich intricacy of boughs.

A Forest Scene with Oak Trees. Canvas 29 × 24¼.

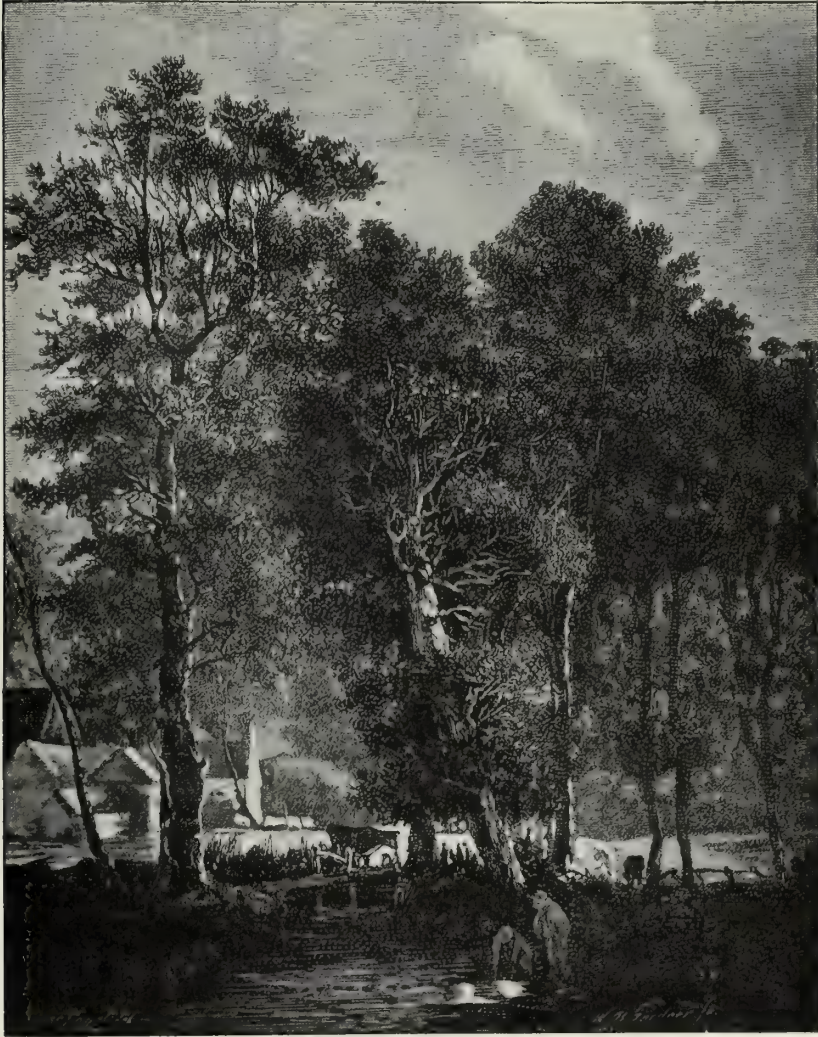
Bought 1875 for South Kensington Museum. Against blue-grey sky with one luminous cloud, a dark wood forms the background to an oak, whose russet leaves, bare branches, and trunk, are lighted by sunshine. There are no figures, and none are needed, as this foreground oak is the subject of the picture.

Landscape. Panel 14 × 11.

The foreground, a pool with figures, deeply shadowed by a hedge and screen of trees, through which are seen a farmhouse and cattle,

brilliantly lighted by the afternoon sun, and a distance of bluish-grey hills. The sky is cloudy.

This little panel is well-known as for many years the property of Mr. W. R. Fisher, of Harrow, who exhibited it at the Old Masters, 1876. It was purchased from the painter by Mr. Fisher's



Panel 14 × 11.

LANDSCAPE.

John Crome.

grandfather—the Rev. Richard Turner. Crome taught this gentleman's daughters, and we are told that one day, while giving them a lesson, he made a clever pencil sketch of their grandmother, as that venerable lady sat reading in her tall arm-chair. The sketch is preserved by Mrs. Fisher, along with the painting.

A Woody Landscape. Panel $22\frac{1}{2} \times 30\frac{1}{2}$. THOS. AGNEW & SONS.

In the foreground to left of centre is a stream with a high bank on its right, over which is seen a man with a load on his back. In the middle distance, to left, thatched cottages; beyond a rustic bridge under trees. A chain of five trees is continued nearly across the picture against the luminous sky, a distance of glowing light being seen beyond and between their trunks. Under their shadow, a woman with a child on her back, and a donkey, with children in the panniers, led by a boy, move away to the right. This is a richly textured work, very powerful, and of excellent light.

A Heath Scene. Panel 22×28 . GEORGE SALTING.

Beyond a scrubby slope of dark foreground is a stretch of citron-hued common with a track across it, along which two or three figures, with intervals between them, are moving towards the distance, where is a streak of deep indigo forest land, with a windmill and other houses. Above the horizon, is a luminous sky with cumulus, becoming darker above. The figures are spotted in with a loaded brush. Old Masters' Exhibition, 1903.

Moonlight near the Mouth of the Yare. 18×25 .

HUMPHREY ROBERTS.

Looking from a shadowed foreground, on which boats are lying and a man with a quanting-pole is walking. In front a broad estuary bright with the moonlight, where are two or three sailing boats. On the opposite shore, buildings and a few ships are seen and, on a height beyond them, a windmill near which the moon is rising.

The following little pictures, which were exhibited in the Old Masters' 1878 Exhibition, belong probably to this period.

A Landscape. On Panel $14 \times 10\frac{1}{2}$.

Showing broken ground and trees; a pool of water on the right. This picture, lent by Mr. Fordham, reveals the development in Crome of Hobbema-like qualities, the crisp, because quick and easy, foliage touch—which he nevertheless had the good sense to restrain from becoming mechanical—more robustness of handling, suppleness of brush, and silveriness in the half-tones.

A Landscape. Panel 15 × 19.

A path through a wood, with cottages by the side of a stream leading to a distant landscape seen through the trees; is similar in its qualities. It was contributed by Mr. C. W. Unthank.

A Landscape. Panel 22½ × 30½.

A road through a wood, along which a horse and cart are proceeding. In the foreground a man and a dog; a distant view is obtained through the trees. Mr. Fordham (Old Masters, 1878).



A WOODY LANDSCAPE. *J. Crome.*

A Woody Landscape. Canvas 19¼ × 15¼.

Victoria and Albert Museum, South Kensington. A group of oaks in mid-distance on the right, a gleam of light under them in centre. A labourer and two children in the foreground. Painted with much impasto.

Landscape and Figures. Panel 7 × 5¾.

A path through a wood, along which a woman and a child are walking. Mr. Edmund Garrett (Old Masters, 1878).

Trowse Lane, near Norwich.

Lent by Mrs. Sherrington to the British Institution, 1850.

Old Trowse Bridge. 10 × 15.

A little picture which has been restored and possibly added to; is in the collection of Mr. Colman, at Carrow.

1812. Crome contributed to the Royal Academy four canvases described in the catalogue as *Landscapes*, and Ladbroke one with the same lucid description. Under these conditions identification is absolutely impossible. One wishes that artists would make it their rule to give a definite name to every picture, and to write it indelibly on the back; even a fancy name would be better than none. This was Crome's last appearance at the Academy during his lifetime.

To the Norwich Society's Exhibition he sent

<i>A Grove Scene.</i>	|	<i>Lane Scene at Hingham.</i> Contributed
<i>View on the Norwich River, looking</i>		later to the Loan Exhibition, 1821,
<i>towards the Whitefriar's Bridge.</i>		by S. Paget, Esq.
<i>A River Scene in St. Martin-at-Oak.</i>		<i>The Blind Pensioner.</i>
<i>Evening—looking down the river from</i>		<i>View without St. Augustine's Gate.</i>
<i>Yarmouth Bridge.</i>		<i>A Scene on Heigham River.</i>
<i>Cattle Crossing a River.</i>		<i>Creek Scene, near the New Mills, Norwich.</i>
<i>A Cottage Scene.</i> (Three separate		<i>Landscape—a Scene near Barburgh.</i>
pictures so entitled.)		<i>Dutch Boats.</i>
<i>A Boy Keeping Sheep—Morning.</i>		<i>Cottages at Hingham.</i>

The following pictures may be attributed to this year:—

A View on the Norwich River. Panel 11 × 13.

Mr. Hankinson's loan to the Old Masters, 1878. The river is in the front, with cottages and trees beyond. On the left is a ruined wall, and near it two men are seen wading with bare legs in the water.

The Old Bathing-place at St. Martin's-at-Oak, Norwich.

Canvas 20 $\frac{1}{4}$ × 16.

Which Mr. George Holmes contributed to the Old Masters, 1878. Here we have the river in the foreground, with men in a punt and ducks swimming about. Beyond are seen an old house bowered in foliage, with palisading and a diving-board. Other buildings in the distance to the right.



THE OLD BATHING-PLACE, ST. MARTIN'S-AT-OAK.

J. Crome.

View on Mousehold Heath, near Norwich—A Shepherd Boy with Sheep and Dog. Canvas $21\frac{1}{2} \times 32$.

Now in the Victoria and Albert Museum. Purchased from Mr. J. H. Anderdon, who had exhibited it at the Old Masters' 1872 Exhibition. This picture, charming for its sunny breadth, shows such advance and, in some respects, kinship with the large *Mousehold Heath* in the National Gallery, that one would be willing to attribute it to the year 1815, and suppose it to be the *Boy and Sheep—Morning*, which (see page 100) Mr. John Bracey lent to the Norwich Loan



VIEW ON MOUSEHOLD HEATH, NEAR NORWICH.

J. Crome.

Exhibition in 1821. There is, however, a difference in the subtilty of the Cuyp-like light and in the painting of the docks and brambles. It may be pointed out that the sheep here represented are of the true "Norfolk" breed—a special type now not often seen. The old Norfolk sheep was small, lithe, and erratic—quite unpennable. "Deer hurdles will hardly confine them, and if they get out they must be sought in the next county." That shepherd boy has no sinecure. This picture sold in the Anderdon sale, 1879, for 184 guineas

On the Skirts of the Forest. Canvas 42 × 31.

Representing a group of trees, with a man and dog in the right-hand corner. This picture, which accompanied the last to the Old Masters, 1872, was bought for 185 guineas for the South Kensington Museum. It is a good example of the dark and heavy green oak foliage which Crome affected at this period. He had not yet learned how to attain the rich mellow finish we find in *The Poringland Oak*, four years later. So here we have strength and crisp touch carried almost to crudeness, and the head of the tree, a little overpowering the foreground, which is thinly painted, gives additional luminosity to the richly painted sky. It is a matter-of-fact rather than an interesting picture.

Moonlight, near Yarmouth. Canvas 19¼ × 15¼.

Sheepshank gift, Victoria and Albert Museum. The moon is seen rising behind a group of alders in the foreground. Across a stream, a windmill and a group of boats are lighted by its beams.

Moonlight, near Norwich. Canvas 11½ × 13½.

Bought, 1866, for South Kensington Museum.

Yarmouth Harbour. Panel 10 × 14. A. T. HOLLINGSWORTH.

Which may be "a view looking down the river from Yarmouth Bridge," shows us on the right a shelving shore with two or three boats lying about, and in middle distance a ship being built. Off the shore to left of centre a brig with square sails, which rise dark against the luminous evening sky. Other ships and buildings are seen beyond, among which is the Naval Hospital, erected in 1809. Compare this with Mr. Salting's *View of Yarmouth Harbour* (1817), mentioned later.

Trees and Roadway. 6½ × 8½. J. J. COLMAN, M.P.*Trees with Cottage.* 4½ × 5½.*Kirstead Church.* 9 × 11¾. (See illustration, page 78.)

These three solidly painted little studies, the first of considerable brilliance and without figures.

Crome's faults were all of a generous nature. That he was fond of his glass is averred. Probably it should rather be said he enjoyed the companionship which it procured. At the public-house parlour, where he and his friends got rid of the cobwebs after a day's work, he would freely plank his "last bob" with a joke, while thrifty Robert Ladbrooke was content with "three ha'porth." 'Tis said that one day his boon companions saw him bravely clad, mounted on his nag, riding out to take part in a



CHURCH IN GRAVEYARD.

J. Crome.

fête on the coming of age of one of his pupils in the country. "Just one glass before you start!" they cried. He dismounted, and that glass was filled again and again until the day was gone!

He had also a weakness for attending sales and picking up bargains, the utility of which his family could never appreciate. As for books and prints and old masters, a certain measure of indulgence was accorded to him. But when a cartload of head-

stones from a neighbouring churchyard was unloaded, and had to be deposited in the garden, the time for remonstrance had come, and he was compelled to give some evidence of the wisdom of his purchases. What became of the headstones we are not told, but probably an advertisement in the *Norfolk Chronicle* of September 19th was the outcome of the family discussion. The announcement reads as follows:—

“At Mr. Noverre’s Rooms, Yarmouth, on Wednesday, the 23rd September, 1812, and the following day.—A capital assemblage of Prints and Books of Prints; Etchings; Finished Drawings and Sketches by the best masters—Woollett, Strange, Fitler, Bartolozzi, Rembrandt, Waterloo, etc. They are the genuine, sole property of Mr. Crome, of Norwich,—a great part of whose life has been spent in collecting them. Descriptive Catalogues, price 6d. each, of the booksellers of Yarmouth, Norwich, Lynn, Ipswich and Bury.”

It will be observed that no auctioneer’s name is mentioned. John Crome, it is said, took out a license, and himself wielded the hammer. Although none of the artist’s own works were sold, nevertheless it is possibly to this sale that David Hodgson refers in his statement that

“Crome, on one occasion, about 1812, started an Exhibition at Yarmouth, and removed his pictures thither on one of William Hanks’s crafts. The Exhibition was a complete failure, and Crome presented Mr. Hanks with a picture, *A View at the back of the New Mills*, for his trouble.”

There is a variation of the statement as to the inception of this sale. According to Allan Cunningham

“One day, as Mr. Turner was looking over the paintings of the artist, admiring the truth of one, and the fresh spring-time look or autumnal hues of another, it occurred to him that at a public sale properly announced they would bring a fair sum of money. Crome concurred in this, the day of sale came, the auctioneer doubted his own skill in describing the various lots, and the painter was compelled to discharge the duty himself, which he did with much ease and modesty. Between two and three hundred pounds were realised by this sensible hint.”

Now, as Mr. Dawson Turner lived at Gurney and Turner's Bank, Great Yarmouth, and as we find that Cotman, applying to him in his time of need, raised money by a similar sale of his effects, it may well be that the idea of the sale came from Dawson Turner. But that Crome's own pictures were not included in it, is proved by the beautifully printed eighteen-page catalogue. There are drawings by Gainsborough, Golzins, Van Goyen, Lucas van Leyden, Murillo, Poussin, Raphael, Rembrandt, Rowlandson, and Salvator Rosa; Etchings by Canaletto, Rembrandt, Waterloo, and engravings after all the masters; but not one picture or etching by Crome himself. He was just selling what he could spare, and selected Yarmouth for the sale as less likely to do him the injury which a sale at home would have inflicted. To have sold his own pictures, which found a ready sale privately, for probably less than the cost of framing, would have been the act of a madman and Crome was not that.

CHAPTER IV.

CROME'S ETCHINGS.

THIS was the era of Landscape Engraving. To assert that it began here or there, is as futile as to determine the locale of the first throb of the moving ocean. It was in the air. Boydell's "Views of London," published in 1741, were selling for a shilling a piece in every Print-shop. Hearne's "Antiquities," published in 1778, were copied by Turner when a lad. Paul Sandby's Views; Watt's "Views of Gentlemen's Seats;" and then Turner himself is asked to contribute to Byrne's "Britannia Depicta." Turner's own "Liber Studiorum" followed in 1807. Then Cotman, Turner's friend and admirer, issued the first series of his "Etchings," 1810-11, a volume of twenty-four plates. That Crome, who we have seen was a frequenter of the print-shops, and had access to the portfolios of Mr. Harvey, should have felt the impulse is natural. His earliest dated etching is of 1809. It is what is termed a "Soft Ground" etching. This may indicate that he was thinking out a system for himself.

Soft Ground Etching, which had its origin in this country, consists in covering a copper-plate with a varnish to which is added one-fourth of its bulk of hogs'-lard. The plate is smoked over a wax-taper and allowed to cool. When thoroughly set and firm, a sheet of thin, hard drawing paper, with a fine toothy grain, is strained over it, the margins being bent over the edges of the plate and firmly pasted to the back. When dry and as tight as a drum this paper is drawn upon, using a bridge or hand-rest. Wherever the pencil presses it makes the paper adhere to the tacky ground beneath. Thus, when the drawing is complete, on lifting the paper from the plate, the ground attached to its toothy

nether surface will come away wherever the pencil has pressed, and the design will be reproduced by a chain of little punctures through the ground exactly following the artist's pencillings. The plate is then exposed to the action of acid in the usual way. Such work seems very easy to anyone accustomed to the use of the pencil. I am inclined to think that Crome approached etching by this simple step, so reproduce here the earliest of his plates with a date. I believe that he was experimenting all the while, and that only after these first attempts did he adopt the more conventional method of using the needle directly on the ground. That he only estimated the results at their right value is certain. He would have a few copies struck off by a local card-plate printer, show them to his friends, perhaps run in to Mr. Harvey's and lay before him what they agreed to call "another Ruysdael," and then the plate would be locked up in a cupboard with its preceders.

In style these etchings are bold and broad. The contours of trees are expressed—and it is here the master shows himself—with a free flowing curve embracing a whole bough in its perimeter and shaded with parallel hatchings, the intervals between the lines being perhaps one-eighth of an inch. There is no attempt to advance them beyond a sketch; yet, slight and sometimes empty as they seem, their expressiveness is complete. Free as if with the pencil, they satisfy the mind, and you feel that more detail would be an injury. They have been justly compared to the etchings of Waterloo; and what Bartsch said of the latter is applicable to them, "*Qu'elles sont moins dessinées qu' écrites.*"

Probably influenced by the persuasion of friends, quite as much as by the example of his fellow-townsmen, Cotman, who, since his return to Norwich, had been elected Vice-President of the Norwich Society, and was already giving much of his time to etching (he published his first series of twenty-four plates during 1810—1811); Crome, in 1812, issued a prospectus with the view of publishing his "Etchings." But, according to Dawson Turner, although a very good list of intending subscribers was soon formed, yet Crome continually hesitated to allow the printing to proceed, and so the plates remained still under lock and key until the day of his death.



A "SOFT-GROUND" ETCHING.

J. Crome.

But after the sale of his effects in 1821, and the failure of his son, John Berney Crome, ten years later, friends, casting about for means to benefit his widow, determined to publish the long-promised series which appeared in 1834, under the title—

“NORFOLK PICTURESQUE SCENERY,

“Consisting of a series of thirty-one etchings by the late John Crome, Founder of the Norwich Society of Artists—and printed from plates left by him.”

Of this, a very small edition was issued, and the impressions are become rare, and command high prices when sold as separate prints. Amateurish as they often are, they are precious, being works of love never intended for publication, and therefore revealing the artist's mind.

When, in 1838, they were re-issued, so worn were the soft plates that they had to be rebitten and retouched with the graver by Mr. Ninham and Mr. Edwards of Bungay. In doing this work the greatest liberties were taken. Thus, to his beautiful plate of *Mousehold Heath*, a machine-ruled sky was added; and the $8 \times 10\frac{3}{4}$ plate of the *Private Road at Trowse* was cut down to $8 \times 6\frac{3}{4}$ to bring it within the page. Mr. Reeve has a proof of the \off-cut slip which Ninham, the printer, gave to Miss Brightwell—from whose sale he bought it. That which gives a certain value to this issue is a Memoir of Crome by Dawson Turner. Its title was

“ETCHINGS OF VIEWS IN NORFOLK, BY THE LATE
JOHN CROME.”

Founder of the Norwich Society of Artists.

Together with a Biographical Memoir

By DAWSON TURNER, ESQ., A.M., A.S., & L.S.

Norwich: published by Mr. Freeman, Repository of Arts, London Street; Mr. J. Stacy, Old Haymarket; Mr. Muskett, St. Andrew's; Mr. B. Steel, 6, Chapel Field Road; Mr. J. B. Crome, Artist, Chapel Street, Yarmouth. 1838.

In his preface Dawson Turner speaks of Crome as “singularly ignorant of the mechanical part of the Art of Calcography, and

singularly unfitted by Nature to acquire it." He tells us that many of the plates were executed at his house, and he "well recollects the pleasure Crome felt in the occupation and the smile of self-satisfaction which beamed on his brow, when bringing him an impression from a new plate printed on soiled paper, he called out, 'What think you of this Ruysdael?'"

Here, lest it be supposed that Crome followed Cotman in Etching, I will remark that in my view he owed his knowledge



Size 8 × 11.

ETCHING OF MOUSEHOLD HEATH.

By J. Crome.

of it to his old friend, Thomas Harvey, who was always experimenting in that direction, and left over fifty plates, chiefly groups of cattle. These plates, as well as "a prodigious number of pencil sketches," were given by his daughter to Dawson Turner, who says: "I destroyed the copper-plates after printing thirty-two which I considered the best—but twelve copies only of each, merely with the view of doing honour to the memory of my friend."

I will further observe that probably Crome preceded Cotman in the practice of Soft Ground Etching; for while we have plates by him dated 1809, the earliest dated work by Cotman in that style is of 1813. But I must not omit to state that Mr. Reeve, in his wonderful collection, has a beautiful soft-ground, showing *the Gable of a Cottage with a Water-butt and Wooden Steps* by Cotman, inscribed on the bevel of the plate—"J. S. C. 1081," which is considered to be a mistake for 1801.

An interesting elucidation of Crome's method, preserved by Mr. Reeve, is the original drawing and the etching from it of a woody bank overhanging a stream. This has been etched *without reversing*—being drawn with the pencil on the paper covering the copper on which the soft ground is laid. A ribbed paper having been used, the texture of which is exactly reproduced in the soft ground, makes it evident, I think, that this is one of his earliest attempts, before he discovered the necessity of using a paper of even grain.

The question of precedence in the practice of Soft Ground Etching, is interesting, because that art is certainly of British origin. More will be said about it later on.

CHAPTER V.

1813—1816.

CROME was now the best-known drawing-master in Norwich. His friends—and it is vastly to his credit that he never lost one, excepting by death—had secured his appointment at the Free Grammar School, then under Mr. Edward Valpy, brother of Dr. Valpy of Reading. Besides this, he was employed by most of the county families, and spent much of his time in coming and going. Such a life would assuredly clip the wings of fancy, and may well have contributed to make him the realist that he was. For certainly Crome could not paint imaginative works—as Turner did. “The beautiful souls of pictures,” Wagner called them. “Pictures of nothing and very like,” as an enemy once said. It is true that our master painted a few pieces in the romantic style of Wilson. But even then he could not assent to Wilson’s dictum that “no foreground should be painted nearer than thirty feet.” He revelled in his foreground thistles and dock-leaves. To discuss the questions involved in these divergencies of treatment is not our purpose, but we cannot admit that, on account of them, one painter is inferior to another. The fact is, that physical differences, the varieties of eyesight and of nervous temperament, sufficiently account for varieties of style. The chief necessity for success is that each master shall be entirely true to himself. Genius is, after all, no divine afflatus, but rather the possessing in excess some quality which others have in a lesser degree. These others, naturally enough, become the worshippers and admirers of their archetype—of one, that is, who gives expression and form to their own bias. Him they will admit to be a genius. If he is really

so, he will have the will to attempt and do that for which he is fittest. Thus it was with Crome. Single-facultied, he turned again and yet again to his first love, never wearied of reproducing in all their serene and pensive stillness the homely scenes amid which his heart was at rest. Detail he desired and it came—built up by the happy playfulness of his free brush. At this time he kept two horses and a light dogcart, which enabled him to visit his increasing circles of pupils throughout the county and to make sketches at a greater distance from home.

He was a good father. Determined that his children should be better equipped for the battle of life than he himself had been, and because he did believe in his profession, he taught each of them to paint. At the same time he kept his eldest son, John Berney, at the Norwich Grammar School until in this, his twentieth year, he had become its captain. As the boy had worked hard and was a fair "classic," he was awarded by Mr. E. Valpy—who had succeeded Dr. Foster as Master—the coveted honour of delivering an oration to the new Mayor of Norwich on Guild Day. On these occasions the school orator, attended by four "speech boys," and surrounded by his friends, would wait under the decorated porch until the Mayor and Corporation should emerge from the Cathedral. The procession would halt in front of the School; the orator deliver his oration—his own composition—in Latin; the speech-boys recite laudatory verses in English, and then the whole company, including the orator, would proceed in state to the Guildhall, there to finish the day with a dinner, and perhaps a ball. Crome's delight at his son's expected honour can be imagined. It was increased by the anticipation that Mr. Alderman Harvey, the weaver-prince of Norwich, his patron's relative, would be the Mayor. Unfortunately, the election was contested. Aldermen Harvey, Davey, and Barnabas Leman trivided the constituency. After an appeal and much opposition, the last-named was "sworn in" on June 22nd. Owing to the bitter partisan feeling, the Mayor being a Dissenter, did not attend at the Cathedral. In fact no service was held, nor did he give the customary dinner at St. Andrew's Hall. Consequently, John Berney's speech, though learned, was never delivered, and the

Cromes, as well as their friend, the High Master, were much disappointed.

Another event of 1813 was the birth, on October 27th, of Crome's youngest boy. As his old comrade, Michael Sharp, the portrait-painter, son of a Norwich music-master and oboe-player, whom he knew also when an apprentice in Beechey's studio, was visiting at his house at the time, he named the infant Michael Sharp Crome.

To the Norwich Society's Exhibition in 1813 Crome sent the following fifteen views:—

*Footbridge at Keswick, near Mr. Hudson
Gurney's Seat.*

*Scene at Blofield, on the Yarmouth
Road. (S. Paget's, 1821.)*

*Lane Scene near Lord Rosebery's, at
Bixley.*

Scene in Heigham.

*Sketch at Marlingford. On Panel.
(Lot 107 in J. B. Crome's sale,
1834.)*

*Landscape at Hackford. (J. H. Wright,
Loan Exhibition, 1821.)*

Cottage at Deopham.

*Boat-builder's Yard, near the Cow Tower,
on the Yare.*

*Scene near Lord Wodehouse's Park,
Kimberley.*

A Study of Docks.

*Scene on St. Martin's River, near Morse
and Adam's Brewery.*

Landscape with Sheep—Evening.

Lane Scene near Cromer.

And two Landscapes.

Other pictures exhibited in the Loan Exhibition, 1821, and stated to belong to this year are:—

*Sketch of an Oak in Kimberley Park.
Lent by J. B. Crome.*

Mill—Twilight. Lent by S. Paget.

*Cottages at Barford. Lent by D. B.
Murphy.*

*Lane Scene near Mulbarton. Lent by E.
Girling.*

*View near Honingham. Lent by Lady
Jerningham.*

Near Hingham, Norfolk. Panel 24 $\frac{1}{4}$ × 32.

NATIONAL GALLERY OF BRITISH ART.

This picture, attributed to the year 1813, is from the original collection formed by Mr. Henry Tate, and presented by him to the nation.

Twin oaks of a row firmly rooted on a rough knoll lift their shaggy crown, dark, against the sky where cloud mountains drift in the rosy light of evening. One last ray from the sinking sun

glints their trunks, and passing beyond them gilds the top of a rugged fence which decay has long ago reclaimed for Nature. Lost in the shadowed hollow between it and them, a pool would sleep unseen, did it not mirror the sun-lit fence. There is no figure—not even a bird to disturb this poem of a sun-ray lost in solitude. It is a triumph of pure landscape.

One would like to know more of the history of this picture. It was found by Mr. Gooden in a country house, and has since



NEAR HINGHAM, NORFOLK,

been in the collections of Joseph Gillott—in whose sale (1872) it fetched 700 guineas—and of Madame Bischoffsheim. Etched by the master himself on a copper, signed at the top, J. Crome, 1813. The title “Near Hingham” was added to the plate after Crome’s decease, when his etchings were published.

This picture has been successfully reproduced in mezzotint by Mr. Frank Short.

Study of a Burdock. Panel 21 × 16.

NORWICH CASTLE MUSEUM.

The luxuriant leaves and stem of a large dock growing on a daisied bank with a poppy and other wild flowers, over which two butterflies are fluttering—giving life to this perfect little picture. The whole powerfully relieved by a black ground.



THE BURDOCK.

J. Crome.

Exhibited at the Old Masters, 1878, by R. P. Burcham, from whose executors it was purchased by J. J. Colman, M.P. Bequeathed by Mr. Colman to the Castle Museum in 1899.

A View on the edge of a Park, with Deer. Canvas 26 × 40.

Lent by Mr. W. Fuller Maitland to the Old Masters, 1873, may possibly be one of the studies at Lord Wodehouse's Park, Kimberley, mentioned on page 89. Sold at Christie's, 1879.

A Forest Scene with Deer, 30 × 38.

HUMPHREY ROBERTS.

A clump of oaks with richly tangled boughs and staghorns in centre. Others beyond to right. In left foreground a group of deer, with open ground and trees in distance. Powerful.

Group of Oaks with a White Heifer in the Foreground.

Panel 30½ × 47.

Lent by W. Fuller Maitland to the Old Masters, 1875. Sold at Christie's, 1879—340 guineas.

Oaks in Kimberley Park. Canvas 17 × 36.

Lent by Mr. W. F. Maitland, Old Masters, 1875. Fetched 200 guineas in 1879.

A Pencil Study of an Old Dying Oak in Kimberley Park.

A very large pencil sketch preserved by the late Sir James Paget. Shows the peculiarity observed and carefully noted--that the branches of a dying tree become relaxed and curved. The gnarled trunk and the scant and scattered foliage are lovingly studied.

The Pollard Oak. Canvas 27½ × 20.

Lent by Gen. G. H. Mackinnon, Old Masters, 1872.

A View at Salhouse. Canvas 17½ × 13½.

A beautiful representation of trees overhanging water, with hilly ground in the left distance. The soft light on the still water is charming. Old Masters, 1878. Mr. John Gunn.

Landscape. Canvas 32 × 24½. C. BUTLER.

In this picture, beyond a screen of dark trees and a heavily shadowed foreground, a sunny middle distance of cottages in a forest-clearing is seen. The oak, in front, lifts its stag-antlered citron head against

the most luminous part of a cloudy sky. It is firmly rooted on a knoll beside the rutty track, near which, amid rank undergrowth and the deep shadows of the foreground, are some logs or boles of trees waiting to be carted away. The luminous middle-distance, an opening in the forest with a woodman's cottage, and a wooden shed upon a slope with a rough rail fencing about it, to which a pleasing variety and charm of colour is added by the presence of a woman in the doorway and cows in the open. The careful painting of the bark with touches of silver-grey and thready thin high-lights of white, shows great advance. Lent to the New Gallery, 1898, by Mr. C. Butler.



BROKEN FLINT, DAISY, AND DANDELION.

J. Crome.

Study of Flint Stones. Panel $8\frac{1}{4} \times 12$. J. J. COLMAN, M.P.

The broken flint, with a daisy and dandelion behind, illustrates the almost Dutch carefulness to which the artist was yielding at this time.

On the Norfolk Coast. $24\frac{1}{2} \times 29\frac{1}{2}$.

In right foreground, a sandy lane in which are two horses standing; beyond are a windmill and cottage; two pools are seen to left, and beyond these, the sea; the light gleams through dispersing clouds.

Mendel sale, 1875, 185 guineas; Price sale, 1895, 420 guineas; a photo in the illustrated catalogue.

A View of Cromer.

Was sold in the Swainson sale, 1867, at Christie's for 1,020 guineas. It had been exhibited at the British Institution, and was apparently in 1840 in Thomas Churchyard's collection.

1814. On the 6th of April there were bonfires and rejoicings of all sorts in Norwich, Yarmouth, and elsewhere, on account of the Allies having entered Paris after the collapse of Buonaparte and the consequent restoration of the Bourbons.

To compensate himself for having taken no holiday the preceding year, as soon as his wife and her child, Hannah (born September 20th, 1814), could be left, Crome yielded to the general impulse which sent thousands of Englishmen to Paris, bent on viewing the Art Treasures, "*Conquis par la grande Armée*," as the catalogues had it, before they should be returned to their rightful owners in Italy, Germany, and the Netherlands. Two fellow-members of the Norwich Society accompanied him—Mr. W. Freeman, their worthy secretary, frame-maker and artist's colourman, of London Street, and Mr. Daniel Coppin—both landscape artists of merit.

No doubt he had often heard his old patron, Dr. Rigby, a member and steady supporter of the Society, tell of his visit to Paris in 1789, when he witnessed the outbreak of the Revolution and the destruction of the Bastille. But there was a difference between the doctor's experience and his own, caused by the fact that neither he nor his companions spoke French. We can quite appreciate Crome having recourse to his pencil and sketching the article he required, even if we find it difficult to understand how his drawing of an egg should have been mistaken for a salt-cellar.

A letter which Crome wrote home during the visit and which was printed in the *Eastern Daily Press*, January 13th, 1885, gives all the information we possess. It runs as follows:—

Paris, October 10th, 1814.

“DEAR WIFE,—After one of the most pleasant journeys of one hundred and seventy miles over one of the most fertile countreys

I ever saw we arrived in the capital of France. You may imagine how everything struck us with surprise; people of all nations going to and fro—Turks, Jews, &c. I shall not enter into ye particulars in this my letter, but suffice it to say we are all in good health, and in good lodgings—that in Paris is one great difficulty. We have been at St. Cloud and Versailles; I cannot describe it on letter. We have seen there palaces the most magnificent in world. I shall not trouble you with a long letter this time as the post goes out in an hour that time will not allow me was I so disposed. This morning I am going to see the object of my journey, that is the Thuilleries. I am told here I shall find many English Artists. Glover has been painting. I believe he has not been copying, but looking and painting one of his own compositions. Pray let me know how you are going on, giving best respects to all friends. I believe the English may boast of having the start of these foreigners, but a happier race of people there cannot be. I shall make this journey pay. I shall be very careful how I lay out my money. I have seen some shops. They ask trebble what they will take, so you may suppose what a set they are. I shall see David to-morrow, and the rest of the artists when I can find time. I write this before I know what I am going about at ye Thuilleries as the post compels me.

“I am, &c., yours till death,

“JOHN CROME.”

Crome had a special reason for referring to Glover, who was born in the neighbouring county of Leicestershire and nearly his own age. But he had become the favourite of fortune and one of the founders of the Water-Colour Society in London. The work he was engaged upon in Paris was as Crome supposed a “Composition.” He called it the Bay of Naples. Louis XVIII. admired it so much that he ordered a commemorative medal to be struck, and Glover became the lion of the season in the Art world. As to Crome’s own work in Paris, we are assured by his son that he employed himself in sketching and gathering material only. We can well believe it. Indeed, remembering his love of society and sight-seeing, it would not have surprised us if he had returned from his first visit to Paris without even a sketch. But he had pledged himself to make this trip pay, and had already on his road made sketches of the *Fishmarket on the Shore at Boulogne*, from which he painted later the picture exhibited at Norwich in

1820, which became the property of his companion on the trip, Mr. W. Freeman.

From sketches now made, he produced his remarkable *View in Paris, Italian Boulevard*. Exhibited in 1815, and which we shall presently describe. Both these pictures are now at Keswick Hall—Mr. Gurney's seat. They are notable for the number and movement of the figures introduced; and for Crome—who was generally rather shy of attempting figure, and had seldom introduced more than three rustics into a canvas—they are triumphs of crowd painting.

He returned by way of Ghent and Ostend. Perhaps he took the coach to Brussels, which was the fashionable expedition from Paris. We have the painter's record in his

View of the Ostend Canal at Bruges, and Bruges River—Ostend in the Distance, Moonlight.

Exhibited at the Norwich Exhibition in 1816.

There is also a picture which was exhibited apparently for the first time in the Old Masters' Exhibition in 1877, to which it was lent by T. Gibson Craig of Edinburgh, and catalogued as

A Moonlight Scene. Canvas $14\frac{1}{2} \times 22$.

Here we have a windmill on the bank of a river with other windmills and shipping in the left distance. In the foreground a boat and boatmen. Mr. Gibson Craig's collection was sold at Christie's in 1887, when this piece was called *A Mill near Antwerp—Moonlight*.

Returning from Paris immediately before the opening of the Exhibition in 1814, he was unable to get ready more than the following ten, some of which, perhaps, were rather studies than finished work:—

Heath Scene.
Cottage and Trees.
Yarmouth Quay.
View on the Norwich River.
Scene from Nature.

Gravel Pit—Evening.
Creek Scene.
Village Scene.
Sketch from Nature for a large picture.
Study from Nature.

To this list should be added the works assigned to 1814 in the Loan Exhibition of 1821, which I give with the names of the contributors :—

Blacksmith's Traverse at Hardingham.

Lent by Mr. F. Crome.

Study of Plants. Painted on the spot.

Lent by Mr. J. B. Crome.

Study of Trees at Colney. Lent by

Mr. F. Crome.

View of Fritton. Lent by Mr. F.

Crome.

View on the River Yare. Painted on

the spot. Lent by Mr. F. Crome.

View at the back of the New Mills,

Norwich. Lent by Mrs. Paget.

Scene at the back of the New Mills.

Lent by S. Martin, Esq.

Scene at North Elmham. Lent by Mr.

F. Stone.

View at North Elmham. Lent by Mr.

F. Stone.

Lane Scene near Beccles. Lent by Mr.

Freeman.

Cottage at Whitlingham. Lent by Miss

Cameron Innes.

View on the Yare. Lent by R. Bygrave.

The Old Mill on the Yare.

JOSEPH AGNEW, Glasgow.

In centre, standing in water, is a white house with projecting attic, gable, and lofty pent roof crowned by a dove-cot and weather-cock. A miller is unloading sacks of corn from a boat on the left. Trees are on the bank to right and left; a few pigeons are settling on the eave; ducks swim in the forewater; and a boy, seated on the grassy bank in the left foreground, appears to be fishing. In spite of the luminous sky behind, the white gabled front, with its reflections in the glassy water, forms an effective centre to this poem of a picture.

Landscape with a Windmill. Canvas 17½ × 26.

LADY JANE SWINBURNE.

A view of broken ground stretching away into the distance. The light falls upon a windmill; cattle are in the centre foreground and left distance. Cloudy sky. *Old Masters*, 1888. My note before the picture reads: "Very fine. The rutted foreground reminds one of Stark, who in this particular was Wynants-like."

A Norfolk Landscape. 23 × 18½. C. A. BARTON.

Cottages among trees; ducks in a pool in the foreground; from the collection of J. Prior of Cambridge. In Mr. Barton's sale at Christie's, 1902. This was purchased by Mr. Falke for 1150 guineas.

Woodland Scene near Norwich. Panel 35 × 54.

H. F. BROADWOOD.

A man and a dog on a path under a large oak in the foreground; cloudy sky. Old Masters, 1892.

A Scene in a Forest. Panel 19½ × 16. C. A. BARTON.

A stream in front; a peasant woman on the right; from the collection of J. S. Forbes. In Mr. Barton's sale, 1902. This was purchased by Mr. Wallis for 420 guineas.



MOONLIGHT ON THE YARE.

Moonlight on the Yare. About 36 × 40. HUMPHREY ROBERTS.

The illustration renders description needless. There is a very rich impasto on the foreground.

Yarmouth Beach. Canvas 14½ × 20. CHARLES ROUNDELL.

Looking northwards; on the right, open sea and shipping; in the left foreground, various boats and figures on the beach; windmill beyond; sky, blue with clouds. Old Masters, 1892.

1815. This year brought some changes to Crome and to the Society. Stark, whose three years' apprenticeship to Crome had now expired, left Norwich for the metropolis, where he studied figure drawing, and in 1817 was admitted as a student to the Schools of the Royal Academy. A friendly correspondence was long kept up between master and pupil.

In the Norwich Society serious troubles arose, leading to a secession. James Sillett, painter of still life, admirable miniaturist and limner of landscape, who began life as a heraldic designer, and in the end became a scene-painter at Covent Garden and Drury Lane, was chosen President of the year. He was well-known in London, having been a student at the Royal Academy and a contributor, from first to last, of no fewer than forty-three pictures of game to the exhibitions there. Five years had elapsed since his return to Norwich, and these years had been employed chiefly in miniature painting. A spirit of unrest was abroad—a desire on the part of such of the professional Artists as were not entirely Drawing-masters to exclude the Amateur. Sillett gave his support to the agitators. A modification of the rules was advocated which fairly divided the members into two camps. Crome heading the conservatives and Ladbroke leading the innovators.

Crome's contribution to the Norwich Society's Exhibition consisted of ten pieces:—

A Composition.

A Landscape.

A View near Norwich.

A Landscape.

A Landscape.

Scene on Mousehold.

A Cottage Scene.

A Village Scene.

View in Paris—Italian Boulevard.

Scene in St. Martin's-at-Oak.

The Boulevard des Italiens, Paris, 1814.

Canvas 21½ × 34.

Which became the property of Mr. Gurney, of Keswick Hall, and was contributed to the Loan Exhibition, 1821, and to the Old Masters, 1878, represents the famous Boulevard with its avenues of trees and houses on either side. In the roadway a travelling carriage is advancing, escorted by mounted gendarmes. On the right is the baraque of an itinerant picture dealer, who is seen seated in the

midst of his wares; near him stands a woman, with a large basket of vegetables on her back and a bouquet of flowers in her hand, talking to a man. The "Coco" vendor, too, is there with his can upon his back. Along the avenue behind are numerous groups standing or seated at stalls and tables; while in the left corner are an officer and a lady with two dogs—one a half-shaved white poodle.

This picture demonstrates Crome's accessibility to surrounding influences. It is in an unusual key—light and gay—and is at the same time throbbing with life and motion, an effect obtained simply by the freest of playful touches. The figures are thoroughly French, so are the trees, with their tall, clipped slenderness, and the cobbled roadway, which the artist has rendered with a peculiar choppy up and down touch. (See the Photogravure herewith.)

Such pictures as are described only as "Landscapes" cannot be identified. But the following pieces were attributed to 1815 in the Loan Exhibition, 1821. I give them with their then owner's names:—

Cottage Scene near Drayton. Lent by F. Crome.

View near Scoulton. Lent by F. Crome.

Study of Broken Ground at St. Augustine's Gates, Norwich. Lent by E. W. Spratt.

Trees and Broken Ground. Lent by E. W. Spratt.

Study of Trees and Broken Ground at Marlingford. Lent by J. D. Palmer.

Study at Wood Rising. Lent by Miss Paget.

View at Heigham. Lent by Miss Paget.

Lane Scene near Hingham. Lent by Rev. E. Valpy.

View near Yarmouth Bridge. Lent by Rev. E. Valpy.

Boy and Sheep—Morning. Lent by John Bracey. Mr. Reeve has Crome's receipt for £15 from John Bracey, Esq., for a painting—Settled Feb. 20th, 1815. Compare the *View on Mousehold—A Shepherd Boy with Sheep* now at S. Kensington (see page 76).

View at the Back of the New Mills. Lent by Rev. J. Homfrey.

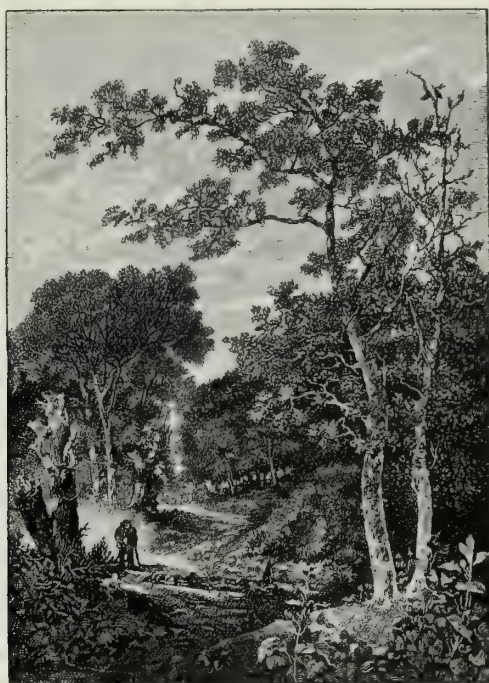
At Marlingford—The Woodman. 24 × 18½.

HUMPHREY ROBERTS.

In a forest clearing, an oak behind another on the right, a forester and his dog are resting by a log. Three felled boles lie side by side in front. Crome made an etching of this, with the variation that the woodman is in the right-hand corner. He called it simply *At Marlingford*.

The Grove Scene, Marlingford. Canvas 53 × 38. LOUIS HUTH.

Painted by Crome as a commission for Mr. S. Paget, of Great Yarmouth. The artist asked only thirty guineas, but received forty for this charming work, which was hung in the place of honour, and always called the "Green Picture," either for its contrast with an autumnal Crome hanging next to it, or because of the sapling oak whose light feathery fresh leaves and slender branchings rise against the sky on the right side of the picture. Many years afterwards it was sold privately to Mr. Sherrington, of Yarmouth, at whose death it passed into the hands of Mr. Louis Huth, by whom it was exhibited as *A Landscape, with figures*, at the Old Masters in 1871. The painting of the tall weeds and of the graceful sapling is characteristic.



THE GROVE SCENE, MARLINGFORD. *J. Crome.*

Landscape with a Rustic Footbridge. 16 × 20½. LOUIS HUTH.

In the left foreground, beyond a marly, weed-tufted bank, is a ditch crossed by a plank bridge, with a clump of dark trees behind it. A man is standing on the bridge, and a basket is on the ground close by. The path winds round the trees to an open country road in the middle distance, where a sign-post is seen. Two or three trees confine the prospect on the right, rising dark against a sunny summer sky with floating clouds.

At the back of the New Mills. 15½ × 20½.

NORWICH CASTLE MUSEUM.

This picture, formerly in the possession of Alderman Davey, of Norwich—from whose son, Canon Davey, Lampeter, it was purchased in 1895, by Mr. Colman—is a view of the Wensum looking towards the city, the crowded buildings of which fill the middle ground and distance; while a waterside inn, with its projecting guest-parlour, two trees and a hedge beyond it, a rough fence on which a woman is hanging linen to dry, a man dipping water, and two moored boats with a lady and gentleman about to embark, fill the left-hand side. All these are beautifully reflected in the glassy water, while the sky is a clear blue to the right, with creamy white clouds floating to the left. The light is admirable, and the texture of the rough brick walls well rendered.—Mr. Colman's bequest, 1899.



AT THE BACK OF THE NEW MILLS.

J. Crome.

Gibraltar Watering-place.

MR. SANDERSON.

To the right, under a massive clump of trees, is a fenced garden and cottage. Its rough waterside gate, mirrored in the glassy water, forms the

central feature of the picture. Next it, in the right corner, is the public watering-place, where a man is dismounting to water his mule. On the left is the open river with two men in a boat; a church on the distant wooded shore, and a cloudy sky. The sun is for the moment hidden, but the light in the sky and shimmering on the water is admirable. See an illustration in *The Art Journal*, March, 1897. Exhibited at the Grosvenor Gallery, 1889, by W. W. Lewis.

The Woodcutters. Canvas $27\frac{1}{2} \times 35\frac{1}{2}$.

The interior of a wood. In the foreground are two woodcutters, one in the act of striking with his axe, the other facing the spectator. Other figures beyond. Through an opening in the trees a distant landscape is seen. Cloudy sky.

This is an effective picture, with an admirable light, and a rich impasto, the natural result of repeated touches. Its last public appearance was at the Old Masters' Exhibition, 1893. Lent by Mr. E. L. Raphael.

The Beaters. Panel $20\frac{1}{2} \times 33\frac{1}{2}$.

On the left is the edge of a wood; in the foreground are a man standing with a dog and two other men seated in conversation. On the right a distant view of open country. Sky blue with floating clouds. A very fine picture, solidly painted with a decisive crisp touch. In the S. H. de Zoete sale at Christie's, 1885, this fetched 580 guineas, and in the Andrews' sale, 1888, 770 guineas. Exhibited, Old Masters, 1894, by Saml. Montague, M.P., the present owner.

A Woody Landscape, with Sportsmen and Dogs. Panel $28\frac{1}{2} \times 21\frac{1}{2}$.

The property of R. T. Lucas, St. Andrew's Park, Bristol, was sold at Sotheby's Sale Room in 1866.

1816. Under the leadership of R. Ladbroke, seven members of the Norwich Society, to wit—J. Clover, E. Cooper, the Rev. W. Gordon, R. Ladbroke, J. Sillett, Joseph Stannard, and J. Thirtle, secured the use of a hall in the Shakespeare Tavern, on Theatre Plain, and opened there an exhibition which they called "The Twelfth of the Norfolk and Norwich Society of Artists."

Their idea was that, as Ladbroke claimed credit for suggesting to the Norwich Society the inauguration of an exhibition of the

works of living painters, he was justified in removing it. In James Sillett, too, they had the last President with them. Joseph Stannard and John Thirtle were landscapists of considerable power, the first of whom, a pupil of Ladbroke, very naturally supported his master. As for Thirtle, the excellent water-colourist, his works exhibited at Theatre Plain were described in the *Norwich Mercury* as "without rivals in either place," and this estimate will be echoed by every one who knows them. He had married in 1812, Elizabeth Miles, the sister of Ann Miles—Cotman's wife, and his adhesion to the Secessionist party is an evidence of the seriousness of the discussion.

I shall have to speak further about the "Norfolk and Norwich Society of Artists" in the life of Ladbroke. It only lasted three years; but I cannot omit to mention that while Ladbroke printed on the title page of his catalogue, M. A. Shee's lines:—

"Nature is still our goddess and our guide,
Wise in her worship—wealthy in her store.
Our duty, not to cavil, but adore.
Hold then this maxim firmly to your heart,
To copy Nature is the end of Art."

Crome, for his wrapper, in 1816, chose the quotations:—

"Examine first what Truth and Taste decree
What Nature is, what Painting ought to be."
M. A. SHEE, R.A.

"Nutrix Artis æmulatio est" ("Emulation is the nurse of Art").
VELLEIUS PATERCULUS.

With Mr. Coppin for President, Mr. Sharp (Vice-President), and Mr. Spratt (Secretary), "The Norwich Society" opened its Twelfth Exhibition. London Artists, among them, W. Collins, A.R.A., and R. Cattermole, as well as James Stark; W. Sharp and George Vincent (the last contributing sixteen pictures), all helping to cover the walls. The metropolis was nearer now than in former years, and the Norwich men had already made their mark there. But though settled permanently in London, they

loved to be named as "of Norwich," and never failed to support their worthy leader, John Crome, when he needed their help.

The Exhibition contained 269 works.

Our artist rose to the occasion, and sent no fewer than nineteen pieces to Sir Benjamin Wrench's Court, among them sketches for works of the first importance, as, for instance,

Bruges River, Ostend in the Distance—Moonlight.

A sketch which he had made on his return journey from Paris in 1814, and from which he painted the canvas now in the Norwich Castle Museum, which he exhibited in 1818. It is a view across the river—the full-orbed moon rising in majesty behind a richly wooded slope on the opposite shore. Of the finished picture, the history is given under the year 1818 (see page 122).

The other subjects which he contributed in 1816, were entitled,

A Scene on St. Martin's River.

A Scene on Heigham River.

A Lane Scene near Norwich.

Two Scenes from Nature.

Two Landscapes (sketches on the spot).

A Cottage Scene.

A Lane Scene near Norwich.

A Cottage at Haddiscoe (on the Waveney).

A River Scene.

A Landscape—Autumn.

A Landscape—Composition.

A Sketch in Oil.

A Study, which he called *Character of an Oak*.

Several were sketches or studies, for Crome was now finding difficulty in keeping pace with the demand for his work. This we realise when we notice that during this year he painted the following pictures for clients. They were exhibited for the first time in the 1821 Loan Exhibition.

Scene at Bawburgh. Lent by Mr. F. CROME.

View at the Back of the New Mills. Lent by Rev. E. VALPY.

At the Loan Exhibition, five pieces bearing this title, were ascribed to 1806, 1814, 1815, and 1816. In 1813 Crome etched "*A View of the Front of the New Mills* (9 × 12), from the picture painted for Mr. Higgins, the owner of the factory shown."

Landscape and Cattle. Lent by Mr. WM. STARK.

View on Mousehold Heath. Lent by Mr. JAMES STARK.

View on Mousehold Heath. Lent by Mr. WILSON.

Mousehold Heath, near Norwich. Canvas 43 × 71.

NATIONAL GALLERY.

It was formerly told of this picture—which had been painted by Crome not as a commission, but for his own pleasure “for air and space”—that a dealer who had purchased it cut it in half and sold it as two separate pictures, which a later owner had the wisdom to have rejoined; at the same time the cows were painted in. Mr. Alfred Stannard’s explanation is clear. He says, “the picture was bought for £1 1s. by my brother Joseph, at Crome’s sale, after his decease.” (Possibly in a miscellaneous lot. None of Crome’s pictures were sold then, but they were sold, some privately, and the rest in John Berney Crome’s sale, in 1831.) “The canvas was in two pieces badly put together—not framed nor on a stretcher.” Stannard used it some time in his studio to cover a large window to divide the light between his brother and himself. He subsequently exchanged it away to some dealer, and it is said to have once been in the possession of French, of Windsor, who employed Bristowe to paint some sheep and figures in it. Freeman, of London Street, Norwich, subsequently purchased it and had it carefully lined—the two pieces properly glued together. He afterwards sold it to Mr. Yetts, of Great Yarmouth, for £25. It was purchased for the nation from Mr. William Yetts for £420 out of the International Exhibition, 1862.

This is indeed a masterpiece—simple in construction as every great work should be. Between two rugged slopes, one views a stretch of undulating heath tracked by paths that lead away towards the horizon. The bank on the right is of gravel scantily clothed with tuft-grass and bramble. That on the left hand, the nearest foreground, is of richer soil covered with rank thistles and docks. As we are looking westward at the hour of sunset, these foreground hillocks, as well as two peasants regarding the view from the height on the right, are clothed with shadow and rise darkly against the melting sky and distance. The clear of the sky is pale ultramarine gradating into sunshine and light on the horizon, towards which drifts across from the right a procession of purple cumulus, edged with orange by the sun which has just sunk in the extreme left. The greens throughout are mellowed with sunny yellow ochre and other golden pigments, while here and there, on the distant heath,



Mount of the ...

Household Heath, by John Crane.

patches of tender ultramarine modify the hue into a harmony of green and gold—Crome's peculiar glory. The two rustic figures are broadly blocked in. Although small, yet, as they are on a height and one of them stands leaning on his stick, relieved against the sky, the sunlight glinting his shoulder and their caps as he points across the heath, they give a wonderful accent to their side of the picture. To balance this the foreground bank with its burs, sorrels, and big docks raises its tangled crest darkest of all against the sinking sun. This is indeed a triumph of light, of air, and of space! (See Photogravure herewith.)

The Windmill on Mousehold Heath. Panel 43 × 36.

NATIONAL GALLERY.

Purchased at the Watts-Russell sale, 1875, for £1,207 10s. In the Gillot sale, 1872, it fetched 360 guineas, and was in 1844 owned by Mr. Thomas Churchyard. His relative, Bernard Barton, the Friend Poet, describes it as—"A heathery hill, with a windwill at the top of it; a deep lane at the foot with a miller and sack of corn outside a horse; a few stunted trees and a direction post, with a sky full of air over all, makes the whole picture; but it is the very truest piece of Nature I ever saw, for all that."

Mousehold Heath had a special fascination for Crome. It was regarded by the poor as their Mons Sacer—a feeling handed down to them from Tudor times, when Kett, the tanner, of Wymondham, with his ragged following, raised the flag of revolt against "dear food, debased currency, and the inclosure of Common lands." He held his court there under the Oak of Reformation, from the branches of which nine of his officers were afterwards hanged by the victorious army sent against him. Recently, during the war with France, the same grievances had again become topics of heated discussion. Wheat, owing to protective duties, had gone up to 188s., and more, the quarter. The weavers and dyers of Norwich were being paid with trade tokens in lieu of coin of the realm, and there was a general movement to enclose the commons. Mousehold Heath, which once contained many thousands of acres covered with gorse, where rabbits and gipsies abounded, was being curtailed and let for grazing at 25s. per acre. Of course Crome

took no part in the agitation, but his sympathy may have induced him to make a present of his little picture, *A Norfolk Lane*, $11\frac{1}{2} \times 9$, to Dr. Prettyman, the Prebend of Norwich Cathedral—Dr. Sayer's neighbour in the Cathedral Close—who wrote vigorously, in behalf of the peasantry, against the enclosures.



THE WINDMILL ON MOUSEHOLD HEATH.

From Carbon Print. The Autotype Company, London

View in Postwick Grove.

Lent to the 1821 Exhibition by Mrs. De Rouillon. There was also a *Postwick Grove*, sketch by Crome, lot 100, in J. B. Crome's sale, 1831.

Lane Scene near Catton.

Etched by Girling. Owned in 1821 by John Bracey, and afterwards by Sherrington, who exchanged it with Dawson Turner. This picture, later Mr. Gunn's, shows Crome's full and mature power. Crome was a great friend of John Bracey, and painted for him a large picture for £60, the same which under the title of

A Road Scene with a Group of Trees. Canvas 71 × 55.

Sold in the Manley Hall Collection, 1875, for 1,500 guineas to Mr. Bristow. Redford has a note that this picture had been "bought at a sale in Cavendish Square for £7, its authenticity having been doubted!" That was before Mr. Mendel acquired it for the Manley Hall Collection.

Scene near Hardingham.

Lent to the 1821 Exhibition by Charles Turner.

Scene at Woodrising.

Lent by Mr. W. Freeman.

Scene at Blundeston.

In East Suffolk, three-and-a-half miles from Lowestoft, on the Waveney. 1821 Loan Exhibition. Mr. G. Stacey.

A Boathouse, Blundeston. Canvas 18½ × 24½.

Lent by the Rev. Charles J. Steward to the Old Masters' 1876 Exhibition. Here I note that in J. B. Crome's disastrous sale, 1834, lot 61, *Boathouse at Blundeston*, by the late Mr. Crome, realised £3 6s. 62, *Companion*, realised £3 9s.

A River Scene with Boat and Boathouse. Canvas 12 × 18.

W. Fuller Maitland's contribution to the Old Masters, 1873.

The Old Oak Tree. Canvas 35 × 42.

Lent by Mr. Wynn Ellis to the Old Masters, 1871. A fine picture. The detail so crisp and the high lights so suddenly contrasted that one is reminded of Stark. There is also an appearance of painting with body colour and white into the wet glaze, which is unusual with Crome. At the sale of the Wynn Ellis Collection in 1876, this picture was sold for £346, and, under the title of "*The Porlington Oak* from the Wynn Ellis Collection," for £787, in the Whitehouse sale, 1890.

I observe that in the Marquand sale, New York, 1903—Crome, *The Porlington Oak*, 37½ × 45, sold for 3,600 dollars. The size was named to me by the late H. G. Marquand, in 1898.

View on St. Martin's River, near Fuller's Hole, Norwich.

Panel 20 × 15.

Old houses and other buildings by the side of the river, which occupies the foreground. Sold in the James Price sale, 1895, for 330 guineas. See a photo in sale catalogue.

A View of Norwich. Canvas 28 × 40. J. BEAUSIRE.

This picture was painted by Crome for Sir — Gooch, of Benacre Hall, Suffolk, in whose family it remained for many years.

Looking across brown undulating heathland, in the foreground of which there sits an old woman with a basket, the eye rests for a moment on the sunlit gable of a cottage, and then follows a line of small trees and other cottages to the horizon, where the Castle occupies the centre, with the Cathedral spire rising above trees on its right. A clump of trees confines the prospect on the left, from behind which the light comes with wonderful effect.

A View of Norwich, from St. Augustine's Gates.

Panel 20½ × 29½.

Which was lent by Mr. Samuel Gurney to the Old Masters' 1878 Exhibition, is mentioned here on account of its internal evidence and quality. It is very Cuyp-like (and being on panel helps this similitude) in sunny light. We view the city from a height in the front, lying in the valley below, the spire of the Cathedral alone rising clear against the sky, higher than the distant hills. In the left corner are some figures.

A View of Norwich. Canvas 13 × 17½.

Was lent by Mr. Louis Huth to the Old Masters, 1876.

A View near Norwich,

probably that next to be mentioned, was sold in the T. Woolner, R.A., sale at Christie's, 1875, for £273.

A View near Norwich,

Crome's contribution to the Exhibition in 1815, was the incitement to an interchange of congratulatory letters between that master and his ex-pupil, James Stark, who was at this time working hard at figure-drawing in London, and proposing to become a student at the Royal Academy School. Crome's reply, reverently preserved by Mr. A. J. Stark, the inheritor of his father's art-love, was contributed by him to the memoir prefacing the Sixth Catalogue of the Norwich Art Circle Exhibition. Its assertion of the paramount importance of "Breadth and Dignity in a landscape" furnishes in his own words the key to our painter's eminence. It is written on a piece of rough cartridge drawing paper.

"NORWICH, *January*, 1816.

"FRIEND JAMES,

"I received your kind letter and feel much pleased at your approval of my picture. I fear you will see too many errors for a painter of my long practice and at my time of life; however, there are parts in it you like, I have no doubt, so I am happy. You are likely to visit us (but mum is the order of the day about that concern), I wish it might be so; we shall be happy to see you in Norwich.

"In your letter you wish me to give you my opinion of your picture. I should have liked it better if you had made it more of a whole, that is, the trees stronger, the sky running from them in shadow up to the opposite corner; that might have produced what I think it wanted, and have made it a much less too picture effect. I think I hear you say, this fellow is very vain; and that nothing is right that does not suit his eye. But be assured what I have said I thought on the first sight, it strengthened me in that opinion every time I looked at it. (Honesty, my boy!) So much for what it wanted; but how pleased I was to see so much improvement in the figures, so unlike our Norwich School; I may say they were good. Your boat was too small for them (you see I am at it again), but then the water pleased me, and I think it would not want much alteration in the sky. I cannot let your sky go off without some observation. I think the

character of your clouds too affected, that is, too much of some of our modern painters, who mistake some of our great masters because they sometimes put in some of those round characters of clouds, they must do the same; but if you look at any of their skies, they either assist in the composition or make some figure in the picture, nay, sometimes play the first fiddle. I have seen this in Wouverman's and many others I could mention.

"Breath must be attended to, if you paint but a muscle give it breath. Your doing the same by the sky, making parts broad and of a good shape, that they may come in with your composition, forming one grand plan of light and shade, this must always please a good eye and keep the attention of the spectator and give delight to every one. Trifles in Nature must be overlooked that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed. I have written you a long rigmarole story about giving dignity to whatever you paint—I fear so long that I should be scarcely able to understand what I mean myself; you will I hope, take the word for the deed, and at the same time forgive all faults in diction, grammar, spelling, &c., &c., &c.

"We have heard from John; I believe he is not petrified from having seen the French School. He says in his letter something about Tea-Tray painters. I believe most of those who visit them whistle the same note. So much for the French Artists.

"I hope they will arrive safe. Our happiness would be made complete if your tongue could be heard amongst us. 'Parley vous,' my boy, will be echoed from garret to cellar in my house. I think I hear Vincent say to John: 'Why, John, what d—d French rascal was that passed us just now? Why look at his whiskers; why he must be a Don Cossack.' They had a charming voyage over, Vincent belshing as loud as the steam packet, much to the discomfiture of some of the other passengers. John did not say how Steel was in the passage, but I believe they were all bad alike.

"Sunday night.—I put this last in my smooth paper epistle—that the boys are by my fireside going to take a glass of wine, quite well and happy. I wish you were with us. I have nothing more to say, only wishing you health and comfort.

"Believe me, dear James,

"Yours &c., &c.,

"JOHN CROME.

"John will write in a day or two. We have just heard of the death of Mrs. Sharp.

"James Stark, Esq.,

"85, Newman Street, London."

No one who reads this letter will wonder at the affectionate esteem with which Crome was regarded by his friends and pupils. Most rarely endowed with geniality and with earnest faith in his mission as a teacher, he was always studying how he might best impart to those around him the golden rules he himself practised. The words we next quote from the same source almost indicate a belief that he was founding a "School."

"Do not distress us with accidental trifles in Nature, but keep the masses large and in good and beautiful lines, and give the sky, which plays so important a part in all landscape, and so supreme a one in our low level lines of distance, the prominence it deserves—and in the coming years the posterity you paint for shall admire your work."

CHAPTER VI.

1817—1821.

IN our last chapter we mentioned Crome's appointment as Drawing-master at the Norwich Free Grammar School, otherwise known as King Edward the VI.'s School, an institution eminent for the success of its pupils in the varied walks of practical life. At this time, under the mastership of the Rev. Edward Valpy, were the future Raja Brooke of Sarawak; General Eyre; George Borrow (Lavengro); Lindley, the botanist; the Rev. E. T. Daniell, traveller and artist; Dr. Edward Rigby (Dr. Rigby's eldest son); R. N. Bacon, proprietor and editor of the *Norwich Mercury*, who called Crome "my mirth-loving, kind, and earnest teacher;" besides many others who there came into the drawing class.

In "The Raja of Sarawak," an account of Sir James Brooke, K.C.B., LL.D., chiefly through letters and journals, edited by Gertrude L. Jacob, the following description occurs. Miss Jacob says:—"In later life Brooke seems to have been a fair draughtsman. Old Crome was the drawing-master during his time at Norwich, and a great favourite with the boys. As a teacher he was, according to the traditions of the school, simply useless, and his pupils took a delight in decoying the old gentleman into 'finishing' their drawings, which usually meant beginning a sketch and ending it at a sitting; for Crome, when once he took a pencil or brush into his hand, never could be induced to drop it, and he would work away with extraordinary rapidity, quite forgetting how time was passing.

"The Rev. Jonathan Matchett, now resident in Norwich, still possesses one of these school exercises. It is a small landscape in

oils, which Crome actually painted during his lesson at the school, with the boys looking on at him admiring his artistic skill."

This little picture, about 9 × 12 inches, was bought from the executors of the reverend gentleman by Mr. Reeve in 1880, and added to his already unique collection. It represents a thatched cottage, with a rough bar fencing before it and a clump of trees behind. Perhaps it may be well to point out that Crome was



THE COTTAGE.

J. Crome.

in his 51st year when Brooke left the school, and scarcely deserved to be called the "Old Gentleman." In fact, he never lived to be one.

Another small panel of this class, $7\frac{1}{4} \times 6$ inches, showing a farmhouse, with trees behind, on a road near Yelverton, where Crome had pupils, is the property of Colonel Nichols.

1817. To the Norwich Exhibition—his friends, Michael W. Sharp, John Freeman, and P. Barnes, being President, Vice-President, and Secretary—Crome sent fourteen landscapes:—

Moon Rising.
Yarmouth Jetty.
Scene on Mr. Blake's Bleaching Ground
at Heigham.
Bathing Scene.
Landscape and Shore Boats.
Mackerel—Shore Boats going off.
Morning.

Landscape. Raven Craig.
Hethel Hall. Seat of Sir Thos. Beevor,
Bart.
Lane Scene.
Landscape. Sketch from Nature.
Landscape.
Sketch in Oil.
Landscape.

Moon Rising.

Probably the *Moonlight Scene on King Street Meadows*, contributed to the Loan Exhibition of 1821 by Mr. W. Spratt.

Yarmouth Jetty.

(Compare note on *Yarmouth Jetty*, 1808).

Landscape—Raven Craig, Cumberland.

Probably the *Scene in Cumberland*, sent by W. Spratt to the 1821 Loan Exhibition, where it was attributed to 1817. (See further note under 1818.)

Hethel Hall (seat of Sir Thomas Beevor, Bart.).

Lent in 1821 by Mr. F. Stone.

A Lane Scene.

Which passed into the possession of Mr. J. Bracey, and was by him lent to the 1821 Exhibition. A picture, $18\frac{3}{4} \times 15\frac{1}{2}$, bearing this title was in the possession of Miss Ewing, All Saints' Green, from whose sale it was bought, in 1895, by Mr. Colman.

A Bathing Scene.

The View behind the New Mills on the river, which Mr. Dawson Turner illustrates in "Outlines in Lithography, from his Collection, Yarmouth, 1840." He tells us it was painted after a midsummer visit to London, where he had seen and been impressed by Turner's works. It is on a panel 19 high \times 14 wide. The water is entirely placid, mirroring the palings, shrubs and trees, of which there is a charming variety. Light, fleecy clouds tell the season of the year, as do two boys on the river bank, who, having moored their little boat and bathed, are about to resume their clothes. The trees—the weeping willow, the dark alder, the Lombardy poplar, and the silvery delicate birch—are each characterised by its peculiar growth and leafage. In the background are some roofs of houses, which keep their situation by due gradation of tints.

There were also painted in 1817, and exhibited for the first time at the Loan Exhibition, 1821, the following:—

Landscape at Whitlingham.

Two-and-a-half miles from Norwich. Lent by Mr. F. Crome, which is claimed to be the picture Mr. J. E. Fordham lent to the Old Masters, 1876, *Whitlingham, near Norwich*, a canvas $24\frac{1}{2} \times 24\frac{1}{2}$, of unusual proportions.

Cottage Scene near Dereham.

MISS PAGET.

Study at the Duke's Palace. (Site of the New Bridge.) S. PAGET.

Study of Ruins. (Exhibited, Norwich Exhibition, 1818.) S. PAGET.

Scene at Mulbarton.

MRS. DE ROUILLON.

As at this period Crome was much employed at Yarmouth, I will here name his

Yarmouth Harbour. Canvas 16×26 . GEORGE SALTING.

Exhibited at the Old Masters, 1878 and 1892. This canvas shows us the interior of the harbour, crowded with shipping. On the left is a barge, with a brown sail and a small blue flag. Ship-building yards are on the right. Pushing off from a vessel in the centre is a boat with three occupants—one in a red dress, which is strongly reflected in the water. This picture, which is full of delicacy and warmth, came apparently from the Wynn Ellis sale of 1876, where it fetched 400 guineas. In the Edwin Lawrance sale at Christie's, 1892, it sold for £472.

A Coast Scene near Yarmouth, 1817. WYNN ELLIS COLLECTION, 1876.

A lugger is running for shelter from the threatened storm, its red sail fired by a gleam of sunlight, the last left unveiled by the angry, hurrying clouds. Will it escape? The shore looks inhospitable with its few miserable fisher-huts and the ominous dismantled wreck of a battleship now high and dry upon it.

This work looks as if Crome was trying with his heavier hand to rival Turner. The conception is good, the sky dramatically effective.

One would like to know whether Crome's frequent visits to Yarmouth during this and preceding years were at all assisted by the steam barge which commenced running in 1813. We read that on April 4th, 1817, Wright's steam-packet between these towns came to an untimely end. The boiler exploded, and nine passengers were killed; after which a packet was placed on the Norwich river worked by four horses walking as in a threshing machine on a path eighteen feet in diameter. Their walk of two miles propelled the vessel six or seven.

Miss Elise Paget, in the *Magazine of Art* for 1882, throws an interesting light upon Crome's visits to Yarmouth: "Once a week he drove over to Yarmouth, some twenty miles, and often slept at a big house on the picturesque quay of that very picturesque old town, its windows looking on the broad Yare covered with busy shipping and an avenue of trees lining the banks of the river. The owner, Mr. S. Paget, was one of Crome's warmest admirers and most generous patrons; his wife and young daughters were among Crome's favourite pupils. The house was crowded with beautiful things—a fine library, the walls covered with prints and pictures. Some of the latter were Crome's, but they did not excite much admiration among the many visitors, who preferred the little canvases by Sharp, Morland, and Ward, which would now be thought less worth looking at. A spare room was always ready for Crome, and, according to the fashion of the time, its bed was very high, and he used to say laughingly he had to take a flying leap into it from the fireplace. His day's work over, he became the genial, merry companion of leisure hours, fond of making fun and playing tricks on the many children about the place. The little boys back from school would gather round to hear his tales of early struggles and adventures. Still remembered by my father is his description of 'Old Snap,' the local monster, and the rapid sketch with which, as was his wont, he enforced his description. Seizing a bit of paper and a pencil, he drew the dragon with a man's legs; and then, the paper being too short for Old Snap's long tail, he pinned on one piece after another so as to get room and verge enough."

A pencil sketch (size $9\frac{1}{2} \times 15$) of the *Old Jetty, Yarmouth*,

preserved by Sir James Paget, is also a memorial of these visits. It shows the landing of fish on the beach. On the top right corner—in the sky—there is a sketch of an old Yarmouth cart. It is loosely but well drawn with two pencils, a soft one for the dark touches giving spirit and effect.

Ruins of Castle Acre Priory, West Norfolk. Canvas 36 × 25.

JAMES ORROCK.

This masterpiece, although so broadly painted that it can be read as a Crome from the other end of the room, is nevertheless full of detail. In mid-distance, to the left of centre, a ruined wall with a lofty arch of ruddy brick with white mortar lines and patches of plaster, enriched with bistre and vandyke, rises against the blue sky, skeined with summer clouds melting into amber light above the distant hills. Through the arch, as well as to the right of it, one sees a lovely distance, blue and golden, and green, with an azure mountain stream.

Slowly emerging from under the arch, and passing along a causeway towards the right, are five cows, their bright colour carrying the light across the picture. They may be hard, and even ill-drawn, but they are all Crome's own. In the foreground, beneath the ruin, is a deep, dark hollow, with water, and a boy dressing after his bath. This shadowed pool is fed by a waterfall sparkling with jewelled lights. Foiled as it is against the darkness of its source, its shimmer of lapis-lazuli and emerald reminds one (may I say it?) of the wealth of a peacock's tail, or perhaps of the glorious play of blue on blue, which Stothard stole from the butterfly's wing. It is a triumph of technique—firmly painted at once, loaded with impasto, then the detail put in, and finished with partial glazings. Exhibited at the New Gallery, 1897-8.

A Landscape with Ruins. Canvas 49 × 40.

From W. Roberts' Collection; was sold in the J. Gillot Sale at Christie's, 1872, for 130 guineas.

The Gillot Sale was an event. It contained *The Windmill on Mousehold* (National Gallery). *A richly-wooded Scene, with Pool*, 700 guineas, now called *Near Hingham, Norfolk* (Tate Gallery). *An Upright Landscape with fine Trees*, 22 × 17, sold for 170 guineas. *A Rocky River Scene*, 15½ × 24, 305 guineas. *A Woody Landscape with Gipsy Encampment*, 30 × 25, from Mr. Hyde Betts' Collection, 50 guineas. *A Woody Landscape, with Boy Angling near Cottage*, 17 × 13½, 100 guineas. *A Park with Deer*, 22 × 18½, from Mr. French's Collection, 80 guineas.

The Way through the Wood. (Upright) $20\frac{1}{2} \times 16\frac{1}{2}$.

T. J. BARRATT.

A dark clump of forest trees, on uneven ground, in the outskirts of a forest, fills two-thirds of the picture from the left, permitting a



THE WAY THROUGH THE WOOD.

peep across open hilly heathland on the right. In the foreground, beyond a shallow pool, three or four sheep closely followed by a dog and his master are making their way towards the right.

Though the day is fine the sky is somewhat heavy, but a beautiful light steals across the landscape from the horizon, glinting the hoary boughs and bare trunks of the trees as well as the backs of the sheep.

It is said that this picture was left by Crome to his friend, Mr. Rainger, Secretary of the Carlton Club. At the sale after his decease it was purchased by Mr. H. Graves (1863), and sold to the present owner. *Old Masters*, 1903.

Wood Scene. Canvas $27\frac{1}{4} \times 22\frac{1}{4}$.

A road through a wood, along which advance a horse and cart, a man seated on the horse. Lent by John Gunn, *Old Masters*, 1878.

A Landscape with Bathers. Canvas $29 \times 23\frac{1}{2}$.

Lent by Mrs. Owen Roe to the *Old Masters*, 1889, shows us a wooded landscape with cottages in the lower distance; some figures are bathing in a pool under a large tree in the foreground. Blue sky with clouds.

1818. Crome, in his fiftieth year, was a fairly prosperous man, a fact more remarkable when we remember the widespread want, the high price of corn, the rioting and political troubles which had followed in the train of the god of war, and continued for a year or two after Waterloo, to be the sole heritage of the middle and lower classes in Great Britain. Our artist had escaped from these anxieties by becoming the favoured teacher in the families of the well-to-do. No doubt this occupation, in which he was now assisted by his son John Berney, interfered with the painting of masterpieces. But it had compensating advantages. It secured him a competence, and taught him to respect himself and struggle against those allurements of the tavern to which his origin and social disposition rather inclined him. But for this self-restraint he might probably have ended as did poor lost Morland. As it was, his name was entered as a Freeholder in the Poll books of St. George's Colegate, with the added note, in 1818, "voted for Liberal candidate."

The Fourteenth Exhibition of the Norwich Society opened at Sir Benjamin Wrench's Court with John Freeman for President

and J. B. Crome, junior, as Vice-President. This year (1818)—the last of the rival exhibitions on Theatre Plain—a supreme effort was made by our painter and his friends. John Berney Crome sent seventeen pictures; Frederick Crome, two etchings, after Old Masters; and Miss Crome, six studies from still life. E. Girling—Frederick Crome's friend and fellow-clerk at Gurney's Bank—also contributed to this exhibition his four celebrated etchings, after Rembrandt's *Three Trees*, *Gold Weigher*, *Five Heads*, and *An Old Man*. Sharp had eleven portraits; Vincent, seven landscapes, and James Stark, five. R. Dixon, H. Ninham, and young David Hodgson also figure well among the staunch supporters of the original Society.

Our artist's own contribution in 1818 comprised:—

Twilight. A Sketch in Oil.

Landscape.

Ruins.

Scene on the Norwich River.

A Landscape.

Dogs' Heads.

Moonlight.

Yarmouth Beach seen from the Pier.

(The two last were lent by Mrs. Rouillon to the 1821 Exhibition.)

He also sent to the Royal Academy *A View near Norwich*, and to the British Institution (his first appearance there) *A Blacksmith's Traverse*, 25 × 22.

Other pictures attributed to 1818 in the Loan Exhibition, 1821, are:—

Scene between Bruges and Ostend.

Lent by Mr. F. Crome. This is the finished picture from the 1814 sketch (see pp. 96 and 105), and we may safely identify it with

Bruges on the Ostend River—Moonlight. Canvas 25 × 31.

CASTLE MUSEUM.

The left half of this canvas is filled with a dark mass of overhanging trees on a sloping bank, and their velvety shadows and reflections mingled on the silent river. To the right of this, beyond the dark bank, the rising moon lights up the clouds, and floods with silver the glassy tide, glinting a few boats and figures on the near shore. It is an example of the grandness of simple composition.

This picture was lent by Thomas Woolner, R.A., to the Old Masters in 1873. Sold in his sale (1875) for 280 guineas. Then lent by Mr. Angerstein, of Weeting Hall, to the Old Masters, 1881. It afterwards became the property of Mr. Herman De Zoete, from whose sale at Christie's, in 1885, it was bought by J. J. Colman, M.P., and formed part of the Colman Bequest to the Museum, 1899.

A View near Wickerwell.

Lent by E. Girling, junior.

A Scene in Cumberland.

Lent by D. B. Murphy. This scene in Cumberland, bearing the same title as that exhibited at Norwich in 1805, which is supposed to be the "*Slate Quarries*" of the National Gallery, one is inclined to ask whether, after all, this may not be the finished picture developed in the studio from a sketch painted on the spot in 1802 and exhibited in 1805. It must be remembered that, owing to the competition with the rival Exhibition (1816—1818), Crome was exhibiting everything he had that was framed. (*Vide ante* under date 1802.)

Another *Scene in Cumberland*, contributed by Mr. Spratt to the Loan Exhibition, 1821, and there stated to have been exhibited in 1817, seems to be the picture then called *Raven Craig*.

The Poringland Oak. Canvas 49 × 39.

REV. CHARLES J. STEWARD, M.A.

Assuredly one of the very finest examples of tree-painting. Against the blue sky, a lake of light, where clouds float melted or melting in the sunshine, the monarch of the forest lifts his knotted arms. The light struggling through many leafy crowns, fills them with emeralds, and flecks with their shadows its time-furrowed trunk.

All this intricacy of beauty is reflected in the still pool at its foot, whose inviting coolness has tempted four boys to bathe. Tradition says these bathers were Crome's sons, and that they were painted in by Michael Sharp, Crome's friend from the day he met him working in Beechey's studio. He sometimes visited Crome in Norwich, and was staying with him in 1813 when the youngest of these four bathers was born, who naturally became his godson and namesake—Michael Sharp Crome.

This picture was purchased by Captain Steward, and lent by him to the Exhibition of 1821. The present owner sent it to the Old Masters, 1875 and 1891. (Autotyped.)



From Carbon Print.

THE PORINGLAND OAK.

The Autotype Company, London.

NOTE.—Mr. William Freeman, of Norwich, exhibited at the British Institution in 1824—as “by the late John Crome,” a piece entitled:—

A Study from Nature, Poringland, Norfolk. Canvas 66 × 57.

This work has been lost sight of.

Scene on the Norwich River, above the Mills. 27½ × 39.

F. H. HUTH.

Said to have been purchased at the sale of Crome's effects by Mr. Hanks, Corn Merchant, and Mayor of Norwich. Mr. Hanks sold it to Mr. Sherrington, from whose widow it was purchased by the father of the present owner. Mr. Huth has also

A Moonlight—A Windmill on the Yare. 29½ × 39.

A View on the Wensum. Panel 14 × 21. W. BIRKBECK.

Shows us the view looking towards the New Mills from St. Michael's Bridge. In front we have the river with houses on either bank; a boat with sail reefed, discharging cargo; a bridge in the middle distance.

This picture, exhibited by W. H. Robinson, Old Masters, 1878, was bought by Mr. Colman at Miss Robinson's Sale in 1888, for £252, and by arrangement transferred to Mr. W. Birkbeck.

Bernard Barton tells of a similar picture which T. Churchyard bought in 1844, at Luckford (?), near Bury—“*A View on the River*, with buildings on both sides, as if taken from a boat in Norwich river, the reflections beautifully given in the water. In the distance the river is arched over by a bridge which Tom calls ‘The Norwich Bridge of Sighs,’ with a breathable airy sky over all. Very canaletto-like.”

Barge with Fishermen, Wounded Soldiers, Women, and Baskets.

Panel 13 × 19½.

The barge is nearing a flat beach, where two figures are standing, awaiting its arrival. Luminous with silvery light. This piece was last exhibited by W. Fuller Maitland in the Old Masters, 1876. In his sale at Christie's, 1879, it fetched 160 guineas.

The Willow Tree. Canvas 50 × 40. IN AMERICA.

Large trees occupy the centre. In the foreground is a stream crossed by a rustic plank bridge. To the right, in middle distance, a woman is talking to a man on a grey horse. Beyond them and the trees a distant landscape. Sky blue, with clouds. This picture, remarkable for freedom, lightness of touch, and silvery tones, has been compared to a Gainsborough, and described as "commenced and finished in a moment of inspiration." It was exhibited by Mr. George Holmes at the Old Masters' Exhibitions of 1876 and 1891, and sold to Wertheimer, who sent it to New York.

1819. We have already mentioned Crome's fondness for attending picture sales. A marked catalogue of the "Italian, Dutch and English Pictures of John Patteson, Esq., sold at his late residence, Surrey Street, Norwich, on Friday and Saturday, May 28th and 29th," is before me. Crome figures as a buyer of twenty lots amounting to £195, including two pictures by Teniers, 100 guineas; and examples of Rubens, S. Bourdon, Murillo, Zuccarelli, Hals, Van Dyck, Carwaggio, Franks, etc., etc., all of which were added to his own collection. Ladbrooke outlayed £100, and other Norwich artists were buyers, viz., Freeman, Sillett, and Coppin. Lord Walpole bought a Berghem for £399, and Dr. Martineau a Hondekoeter for £46; a Guido, £10.

Two months later—June 17th to 21st—four days sufficed to disperse the books and pictures of Crome's earliest patron, Thomas Harvey, formerly of Catton, who had removed into the Close, Norwich. This sale catalogue, which has been kindly lent me by Colonel Harvey, of Thorpe, shows that Thomas Harvey had spent many delightful years copying pictures in the galleries of Holland, Flanders, and Germany. He seems to have been partial to reproducing Claude, Ruysdael, Teniers, Hobbema and Wilson; to have been blessed with the means to buy good original pictures when they offered, and with an enthusiasm for landscape painting for its own sake. There were some fifty framed landscapes by him, besides many canvases and unfinished sketches. There was also a rolling press, described (probably in error) as for taking impressions from stone. No doubt this was the copper-plate press on which he proved his etchings. His books showed him possessed of all the taste of an educated and travelled artist.

Many of these were bought by Crome. There were nine landscapes by Ladbroke. Those by Crome had already been sold privately to Dawson Turner and others.

To the Fifteenth Exhibition of the Norwich Society (1819), J. B. Crome, the President of the year, had the great pleasure of welcoming back several of the seceders. Mr. James Sillett and his daughter, well-known professors of flower-painting, sent nine of their minutely careful still-life subjects; and, better still, young Joseph Stannard, Ladbroke's pupil, contributed six pieces; while Clover, the portrait painter, sent four, among them portraits of Dr. Rigby and Barnabas Leman, the Mayor of Norwich, which was afterwards placed in St. Andrew's Hall.

The President, himself, was represented by five landscapes; his sister, Miss Crome, by two fruit and flower pieces; and their father, John Crome, sent twelve landscapes.

One of Crome's pupils, Mr. John Gooch, who in 1813 exhibited his *Broken Ground, after Crome*, this year contributed no fewer than sixteen landscapes and portraits; and another Norwich amateur, Thomas Lound, exhibited at Sir Benjamin Wrench's Court for the first time a *St. Benet's Abbey*.

On the 23rd of August the Exhibition was visited in state by H.R.H. the Duke of Sussex, after he had been admitted with all due ceremony to the freedom of the City of Norwich. It may be here observed that the Duke repeated his visits on subsequent occasions, and was introduced to the lady exhibitors. On his second visit he was pleased to appoint Mr. Hodgson his "Architectural Draughtsman," Mr. J. B. Crome his "Landscape Painter," and Mr. D. Hodgson his "Painter of Domestic Architecture."

Crome's output for 1819 seems to have found a ready sale. Of the twelve pictures which he sent to the Norwich Exhibition not one returned to him. All were Norfolk scenes.

Moonlight.

Landscape.

Landscape and Cattle.

*Heath Scene. Sun Breaking out after
a Storm.*

Landscape—Mid-day.

Afternoon Scene on the Norwich River.

Sketch in Oil.

The Thorn Tree in Hethel Churchyard.

The Moon Rising.

Lane Scene.

Yarmouth Beach, looking North—Morning.

*Yarmouth Beach. Jetty in distance—
Evening.*

The last two became the property of P. Barnes, the Honorary Secretary of the Society.

Yarmouth Jetty, looking to the Old Jetty. Canvas 17 × 22.

CASTLE MUSEUM.

Looking southward, we have the stretch of sand leading to the pile-built Jetty. Two or three lugger-sailed yawls are being loaded. A cow stands in a cart patiently awaiting her turn, and, looking seaward, we observe a frigate under bare poles. One or two boats are going between the shore and the ship. Dark clouds are rolling away, unveiling a golden range of mountains and the sunset, a foil to the dun sails and busy crowd at the water's edge. High and dry in the right foreground are a boat with lobster-pots, and a big, rusty anchor. The length of the shadows tells of evening. The drawing is vigorous, the colouring distinctive.



YARMOUTH JETTY.

J. Crome.

This is my interpretation; the accepted view is that the boats have returned from the fishery, and are being unloaded on the beach, forming a busy scene on the sands. *Old Masters*, 1878.

Mr. Colman bought this at Miss Martineau's sale along with the *Carrow Abbey*. A note on the back of the canvas says that Lound had made a copy of it. Added to the Museum Collection under the terms of the Colman Bequest, 1899.

Yarmouth Beach, looking towards the Old Jetty. 20 × 25¾.

HUMPHREY ROBERTS.

This piece is similar to the preceding, but larger, and instead of the cow a man is standing in the cart. The foreground boat is tilted quite on its side, and the anchor is not present. Generally the painting is softer than in the last, which is certainly a more studied composition. I think this was the first painted, and that it should rightly be placed some years earlier, but have preferred to name it here for easy reference.

Sea-piece. Canvas 38 × 48¾. LORD HILLINGDON.

Beach in foreground with boats, tubs, and fishermen. In middle distance a jetty, crowded with figures, projects into the sea from a point on the extreme left; beyond it some sails; open sea to right; cloudy sky. Apparently a view of Yarmouth Beach looking north. Old Masters, 1903.

Landscape and Cattle.

Possibly the *Landscape Composition* which W. Crome lent to the Loan Exhibition of 1821, and attributed to this year.

Heath Scene. Sun breaking out after a Storm.

Landscape.

Water in the left foreground, with distant landscape beyond. Trees in the centre; rising and wooded ground to right. Canvas 17½ × 14. Old Masters, 1878. Rev. W. H. Stokes.

A Scene at Heigham.

Lent by the Rev. J. Homfrey to the 1821 Loan Exhibition.

A View near Hellesdon.

Lent to the same Exhibition by Lady Jerningham, of Costessey.

A View on the Yare.

Lent by W. Freeman, 1821.

A Study of the Old Thorn Tree in Hethel Churchyard.

R. Bygrave, 1821. An antiquity even in the time of King John.

Moonlight. G. STACEY, 1821.

The Moon Rising. MISS PAGET, 1821.

The following pictures are believed to have been painted in 1819:—

On the Yare at Thorpe. Panel 16 × 21.

In the Collection of H. G. Barwell, Esq., is the picture which (about 1860) was called by its then owner, Mr. Norris, *A View on the Norwich River, by the King's Head, Thorpe*, with buildings and figures on the right, and boats in the foreground.

A beautiful old willow overhangs the water with its trembling fringe, under which we catch a glimpse of the tea-garden and a cottage bowered among trees. A waterside summer-house, at the window of which a young woman and another person are seen, separates the garden from the grounds of the public-house at the extreme right of the picture. There, a ferryman, with a tankard of beer on a table by his side, is stolidly regarding his moored boat. To the left we have a perspective of the river with boats; a distance of wooded hills, and a luminous sky. The ruling sentiment is that of pleasant repose. Judging from the slanting light and the illumined cloud, the time is afternoon.

This charming study was bought by Mr. Barwell for £230. In the absence of "The Willow Tree" mentioned above, it is a most important example.

Moonlight on the Yare. 18 × 25. HUMPHREY ROBERTS.

Looking across the river from the bank on which rowing boats are drawn up, and where a man with a quanting pole is standing, we have two sailing boats to the right and left, relieved by the sheen of moonlight on the water. The moon is seen rising behind a windmill on a height of the opposite shore, where also are other buildings. A very Vander Neer-like performance.

Moonlight on the River. Canvas 21½ × 17. WILLIAM MARTIN.

Bounded on left by twin alders rooted in reedy foreground, and lifting their united heads dark against the silvered sky. Following the path of light on the river below to its source, the newly-risen moon in the centre, we see on the right a windmill glinted with light, a peak-roofed cottage in mysterious shadow and a moored boat. Above this dark boat, the curving bank of the opposite shore, a towered church and more distant spire.



On the Shore at Thorpe, by John Crome.

Landscape. Woodland, near Norwich. Panel 35 × 54.

JAMES ORROCK.

A row of large trees, with a huge, heavily-limbed oak in the centre of picture, along a track beneath which a woodman and his dog are advancing. The sky is cloudy; its lightest part giving relief in the citron-hued head of the oak, a tree of great age, one of whose boughs, bare, forked and distorted, bends downward and again upward above the spectator. The foreground dark, the middle ground, where the trees and figures are, is mellow with golden light. Trunks and boughs on which the light spreads are painted with silvery grey, delivered from a narrow flat tool, the thready white high-lights being less conspicuous on the bark than in earlier work. New Gallery, 1898.

Landscape. A Rustic Bridge. Canvas 29 × 24. JAMES ORROCK.

In the foreground a rustic bridge across a stream; beneath it, cattle standing in the water. High trees on the right. In the background a lofty tower. Sunset sky. My note before the picture says—"Sketchy, but solid and rich; looks well at right distance." Old Masters, 1884.

The Glade Cottage. Canvas 44 × 36. LORD BATTERSEA.

This notable work found its way into the possession of Bernard Barton, the Quaker poet, a level-headed man, who, on the advice of his friends, Byron and Lamb, retained his position in the Woodbridge Bank rather than trust to authorship. He was passionately fond of pictures, especially of landscapes representing scenes with which he was familiar, and possessed another Crome dated 1809.

Here, looking through a shady grove, we see, in the glimmering light beyond, a clay-built cottage, whose tenant, carrying her milk-pail and stool, is coming to attend her cows. A dog runs on before, passing, without heeding them, a strutting cock and his barn-door favourites. It is a thoroughly English scene, painted with a powerful impasto and a wealth of shadow accounted for by the luxuriant foliage overhead. More bitumen has been used than usual with Crome.

Exhibited at the British Institution, 1853, by Mr. J. E. Fordham, and again in the Old Masters' Exhibition, 1880, by Mr. Cyril Flower. Illustrated in the Cabinet Gallery, 1833.

N.B.—A Picture, 44 × 36, called *The Shepherd's Cottage*, was exhibited at the Old Masters, in 1878, by Mr. Joseph Parrington.

1820. To the Norwich Exhibition, William Freeman, Junior, being President, Crome the Vice-President, contributed thirteen pieces, catalogued thus:—

Composition.

River Scene.

Sketch near Bishop Bridge.

Group of Trees—a Sketch.

The Fishmarket at Boulogne, from sketches made on the spot in 1814.

Cottage and Trees.

Grove Scene. Sketch in oil.

Evening.

Moonlight—Sketch.

Chapel Fields.

Landscape.

Cottage and Wood Scene.

Cottage on the River Wensum.

The Fishmarket on the Beach at Boulogne. Canvas 20 × 33.

“From sketches made on the spot in 1814.” Became the property of his friend and companion on the excursion, William Freeman. It is now at Keswick Hall near Norwich, Mr. John Henry Gurney’s.

The spectator is standing with his back to the old fishing village of St. Peter, on the north bank of the estuary of the River Lianne. Before him are the sands (now covered by the shore-end of the pier), the river with its shipping and the opposite cliffs, above which, sun-illumined clouds are floating. In the foreground, baskets of fish are surrounded by groups of fisher-folk. There are no fewer than thirty-one prominent figures, many brightly dressed, and one man on a horse, beyond whom are other distant groups shadowed out with raw umber.

The freedom and crispness of touch with which these figures are characterised, their motion as well as the silvery atmosphere and suffused light, render this picture a masterpiece. Its sallow tone is remarkable.

The Sketch near Bishop Bridge

Is probably the *Study near Bishopgate, painted on the spot*, which his friend, Mr. W. Spratt, the Secretary, lent as a work of this year to the Loan Exhibition, 1821.

The Group of Trees—a Sketch.

May be either the *Study of Trees near Earlham*, also Mr. W. Spratt’s, or the *Group of Trees near Melton* (three miles from Earlham, six miles from Norwich), lent to the 1821 Loan Exhibition by Crome’s son-in-law, Mr. B. Steel, both being named as of 1820. To the same exhibition both Mr. W. Stark and Mr. Bland lent a *Cottage and Wood Scene*.



Photo of Crane St. N.Y.

Fishmarket, Budequay, by John Crane.

A View at Chapel Fields, Norwich. Canvas 29 × 43.

NATIONAL GALLERY.

Bequest of Mr. H. F. Chorley, 1872. A clump of trees rising beyond a garden fence on the right, and an old wall with trees above it on the left, form the foreground wings, between which a broad country lane slants away to the right distance, and is separated from a meadow by an open bar fence under pollard trees, which are crowned with autumn foliage. Advancing along this road are four cows attended by a horseman and his dog. On a bank, against the wall in the left foreground, a woman seated at a rough table is giving fruit to a gipsy girl, whose mother, with a child on her back, is looking on. The feature of this picture is a shimmer of sunshine through autumn leaves. Intricacies of bough and trunk are sufficiently suggested by free though firm touches, without apparent direction. But, in contrast with this, we have much solid painting and loaded impasto on the roadway, ancient wall, and old oak fencing. Mr. A. W. Spratt, M.A., the well-known tutor at St. Catherine's College, Cambridge, tells me that when this picture was in the house of his grandfather, Mr. William Spratt, Crome's friend, it was unfinished. The cattle and figures have been added with much judgment and effect since.

Beside those exhibited at Norwich, Crome, in 1820, sent to the British Institution, in company with a large *View of Rotterdam*, by his son, J. B. Crome, two pieces, viz. :—

A View on the Norwich River. 28 × 25.

Lane Scene near Whitlingham. 60 × 40.

Bought by Charles Turner, who lent it to the Loan Exhibition, 1821, and to the Old Masters, Norwich, 1828. Engraved by Kernot. It was sold in the Anderson Collection, at Christie's, 1879, for £283.

Other pictures assigned to 1820 in the Loan Exhibition of 1821 were

View looking from the New Mills towards St. Michael's Bridge.

R. DE CARLE, JUN.

Scene near Dickleburgh. Lent by W. STARK.

A Scene near Keswick. Lent by MR. F. STONE.

Scene near Lakenham. Lent by MR. WILSON.

This is possibly the following:—

Lakenham. Canvas $14\frac{1}{2} \times 17\frac{1}{2}$. M. DE ZOETE.

Old Masters, 1878. Showing the river in front, with meadows and sheep to left; thick woods behind with a church tower rising above them in the distance; a cottage to the right.

Here, that I may omit nothing of possible use to collectors, I observe that in the José de Murieta, Marquis de Santurce sale at Christie's, 1892-3, *Hawthorn Den on the Esk*, by John Crome, sold for 345 guineas. There was also a picture curiously attributed to J. Crome and John Linnell—*A Peasant driving Sheep on the Road*, 36×28 . I have never seen these pictures.

Landscape—Grove Scene. Canvas $18\frac{1}{2} \times 25\frac{1}{2}$.

J. J. COLMAN, M.P.

This charming tribute to Hobbema shows us a rutted country lane winding from the right foreground between a grassy pool on the left and a bank of higher pasture on the right, where sheep are feeding. At the foot of this bank, three oaks, and beyond them other trees, on alternate sides, form the grove, in whose shadow the track loses itself. But the eye is fascinated to look through the dark avenue by a dance of sunshine on a clearing beyond it.

Tradition says that Crome painted this to please his wife. One would like to know, therefore, who is the elderly man resting on the fallen trunk near the pool, attended by the playful boy and girl, and what endeared the scene to Mrs. Crome?

The picture is full of beauty—beauty of the laughing light and haunting shade—of hoary strength in the entanglement of boughs, and of sappy life in leaves and weeds, among which the sunlight is dreaming. The sky is of palest ultramarine, with light summer clouds. A memorandum on the back reads, "Grove Scene, painted by Old Crome. Bought two months after the decease of John Crome, from his widow. I gave her £30. Signed, Joseph Geldart." This *Grove Scene*, exhibited in 1820, was contributed by Mr. J. Geldart to the Loan Exhibition, 1821. (See Photogravure herewith.)



1850. 1. 1. 1. 1.

The Grove. Scene by John Brown.

Road with Pollards. 28 × 42. J. J. COLMAN, M.P.

Would make a good pendant to the *View at Chapel Fields*, in the National Gallery. Along a winding road, with pollards on either hand, two cows and a herdsman are advancing. There is a dark pool in the right foreground, bordered by trees. Cattle are standing by the water, and near them, but on the opposite side of the road under the bank, a man. The most powerful light in the picture falls on the distant bend of the road seen through the avenue.

Solidly painted on a coarse canvas. It was formerly the property of Sherrington, on whose death his widow gave it to Mr. Hunt. He exhibited it at the Exhibition of 1862. Purchased in Hunt's sale at Yarmouth by Mr. Colman. *Old Masters*, 1876.



ROAD WITH POLLARDS (1820).

J. Crome.

1821. To the British Institution Crome sent two pieces, viz.: *A Heath Scene, near Norwich*, 29 × 38, which was purchased from the Gallery by Sir E. Swinburne, Bart., for thirty guineas; and *A Scene in Norwich*, 23 × 28; his son, John Berney, sending his important work—*Rouen, looking from the base of Mount Catherine*. Canvas, 58 × 89; a very Cuypish performance, which became the property of the Countess de Grey at the catalogued price of 70 guineas.

Encouraged by the notice taken of his larger works, and particularly of his *Boulevard des Italiens* and *Fishmarket at Boulogne*—conscious too that he had succeeded in depicting a moving crowd—he determined that this year's effort should be his best. After much consideration he made an effective study of the Annual Water-Frolic at Wroxham Broad, the bustle and animation of which, afforded him considerable scope.

The Water-Frolic is quite a Norfolk institution—a floating fair, which in those days was under the patronage of the Corporation. To one of them, each July, the Mayors of Norwich and Yarmouth repaired in their state barges, escorted by their friends and musicians in other boats. They met at the limit of their jurisdictions, Hardley Cross on the river; then dropped down in procession to some Broad, where, with feasting, music, sailing matches, rowing matches, gun-firing, and a “dance of ships,” with streamers flying; and the crowds, and the cheering—the setting sun inflaming the whole scene—they finished a happy day.

Full of enthusiasm for his subject, Crome, on the 14th day of April, placed on his easel a canvas six foot long, roughed in his subject, and then succumbed to fever. Next day he was worse. His sons remained in constant attendance, and their presence was a consolation to him. Dawson Turner, who had his information from the doctor as well as from the family, describes the closing scene in the following words: “The pencil had dropped from his hands never to be resumed, but, . . . during the intervals between delirium and torpor, . . . the last impression—the ruling passion still prevailed in Crome's mind unimpaired by the prostration of his physical powers. Even when lost to consciousness of all around him he put his hands out of bed, made movements as if painting and said: ‘There—there—there's a touch—that will do—now another—that's it. Beautiful.’ And on the very day of his death he earnestly charged his eldest son, who was sitting by his bed, never to forget the dignity of art. ‘John, my boy,’ said he, ‘paint; but paint for fame; and if your subject is only a pig-sty—dignify it.’”

The following letter, addressed to Dawson Turner, announces the approaching end:—

NORWICH, 21st April, 1821.

"DEAR SIR,—My father's disorder has so much gained ground that there is not the least hope of him. Indeed, I think he is now breathing his last. At the same time he is not aware of his situation; we, of course, are obliged to appear the reverse of our feelings. Mr. J. Gurney was here this morning, but could not see him. Mr. Dalrymple has no hope—what can we have? It is killing to me. He is seldom easy unless I am by his side, holding his hands or supporting his head. Excuse what mistakes I may make, but you may guess my feelings. All are in tears about me. Should there be the least alteration in the morning I will send you word. Meanwhile,

I am,

Your obedient Servant,

(Reeve Coll., Print-room, B.M.)

FREDK. CROME."

Just before he passed away, awaking suddenly from a long lethargy, he startled those about him, by exclaiming with energy, "Oh, Hobbema! My dear Hobbema, how I have loved you!"

Five minutes later his pulse had ceased to beat. It was the 22nd of April, 1821.

Six days after, Crome was buried in a vault at St. George's Colegate, with every demonstration of affection and respect. His residence, 17, Gildengate Street, where he had lived for so many years, being near the church, his body was conveyed in a plumed hearse, attended by one mourning coach for his relatives. Then followed the Vice-President and members of the Norwich Society on foot. Six of his most intimate friends acted as pall-bearers. We learn from the *Norwich Mercury* of April 28th that "Mr. Sharp and Mr. Vincent came from town on purpose; Mr. Stark also was present. An immense concourse of people bore grateful testimony to the estimation in which his character was generally held."

Crome's season for work had always commenced with the advancing spring, and continued until the late autumn. He was never known to paint a winter scene. Consequently, for the first time in its history, the Exhibition of the Norwich Society in 1821 contained only four works by its late President, viz. :—

Landscape—Evening.
Lane Scene.
Wood Scene.

*View looking from the New Mills towards
 St. Michael's Bridge.* By the late
 Mr. Crome.

To the Loan Exhibition in the autumn, the *Landscape—Evening*, and *Wood Scene* (the last picture), April, 1821, were contributed by J. B. Crome. The only other piece there attributed to this year was:—

Wood and Water Scene near Bawburgh, 1821.

Lent by MISS BURROUGHES.

John Crome had exhibited in all 309 works—290 of them at Norwich, 13 at the Royal Academy, and 6 at the British Institution.

Besides these there were, of course, many pieces that were never exhibited, and some of them the canvases in progress at the time of his death.

What became of the effective study for the Wroxham Water-Frolic, and of the six-foot canvas which, we are told, Crome had commenced a week before his fatal illness? No pictures by him were sold in the sale immediately after his death. Indeed, they seem to have remained in the house till 1831, when, through the disastrous bankruptcy of John Berney Crome, everything was catalogued. The following entries are suggestive:—

Lot 192. *Wroxham Water-Frolic*, by the late Mr. Crome.

Lot 193. *A Water-Frolic*, by J. B. Crome.

The Norwich Society, conscious of its great loss, invited owners of Crome's pictures to send them to a Loan Exhibition held in the Society's rooms, under the patronage of H.R.H. the Duke of Sussex, during the autumn of 1821. One hundred and eleven works were contributed by forty-two local ladies and gentlemen; a fact which should be remembered by those writers who say that Art was not appreciated by Norvicensians. The catalogue is a valuable document, enabling us to give the names of owners of his pictures at the time of his death. To this exhibition portraits

of the Master were lent by his brother artists, D. B. Murphy and Michael Sharp; also the bust by P. Mazzotti, which is now over the garden doorway of the Art Gallery in Norwich Castle Museum. Murphy's portrait of Crome was afterwards engraved by Sevier, and given as a frontispiece to Dawson Turner's "Edition of Crome's Etchings." The portrait at the Guildhall is by Dr. Woodhouse. It was presented by Joseph Crome.

The winding up of Crome's affairs is instructive. An advertisement in the *Norfolk Chronicle* of May 19th reads:—

"*The Late Mr. Crome*, having at his death left many pictures, drawings, sketches, and books in the possession of various pupils and other persons, it is requested that the same may be forthwith returned to his late dwelling-house in St. George of Colegate, Norwich.

"By order of the Executors—ALFRED BARNARD, *Solicitor*.

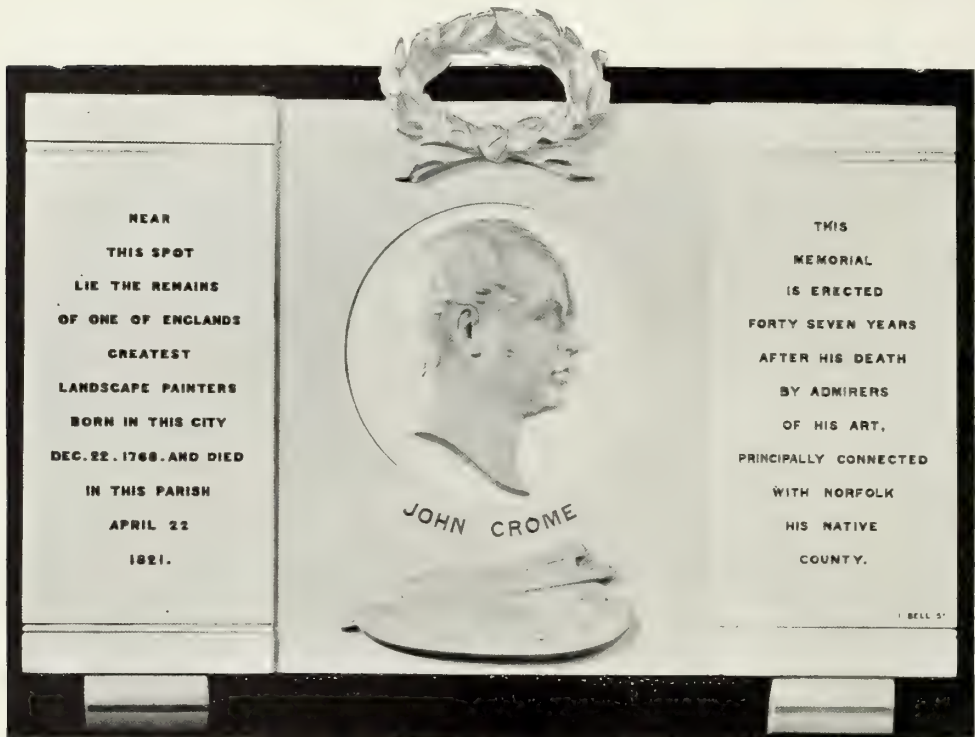
"NORWICH, 3rd May, 1821."

This was accompanied by the announcement that Mr. J. B. Crome, conjointly with his brother, Mr. F. Crome, would continue the professional duties of their late father.

It was, however, found necessary, or considered best, to sell by auction the books, prints, and pictures (none by Crome) which the painter had accumulated in his roomy house. The furniture was not disturbed. The sale took place on the 25th of September and four following days, very appropriately in the large room at Sir Benjamin Wrench's Court. The collection included examples of Paul Brill, Polemburg, De Heem, Ruysdael, Vanderveelde, Weenix, Cuyp, Paul Potter, Wynants, Van Goyen, and Hobbema, some of which Crome had acquired at the sale after the decease of his old friend and patron, Thomas Harvey. The best prices were for Rubens' *Nymph and Satyr*, £29; Cornelius Dusart, £21; Vanderveelde, *Seapiece*, £14 10s.; and Weenix, *The Steel Bow*, £13. Among minor lots the following are interesting as memorials of his early friendships—*Landscape after Hobbema*, by the late Mr. Harvey, £5; *Landscape*, by the late Mr. Harvey, 13s.; *Recumbent Venus*, by Sir W. Beechey, £2; *The Cottage Door*, a sketch by Sir W. Beechey, £2 4s.; *Landscape*, by Sir W. Beechey, £1 14s.; and a *Landscape* by Opie, £1 4s. In the large series of engravings,

fifteen lots were of framed subscription proofs after Sir David Wilkie, which realised from £6 downwards, each. The books were in 188 lots, among them Boydell's "Shakespeare," £47, and Hogarth's Works, £40. The total must have been considerable, as there were in all 750 lots.

After this sale, on November 16th, an advertisement appeared in the *Norwich Mercury*:—"All persons to whom the late Mr. Crome stood indebted at the time of his decease are required to



send in their respective accounts to his Executors at his late residence, St. George's, Norwich, who will immediately discharge the same; and all persons standing indebted to the said Mr. Crome are requested to forthwith pay the same into the hands of his said Executors."

Such pictures as Crome left finished or unfinished were retained for the benefit of Mrs. Crome, and were sold privately among friends or remained on the walls of the house in Middle Street, St. George's.

Although his works are his best memorial, it seems fitting to close this memoir with a few words about his last resting-place. On a black slab in the pavement of the south aisle of St. George's-at-Colegate, close to the vestry door, are carved the simple words :—

JOHN CROME,

LANDSCAPE PAINTER,

Who died April 22, 1821. Aged 51.

His many admirers not deeming this a sufficient tribute to one who had done so much for Art, in 1868 erected close to his grave the mural tablet of which we give a representation on the opposite page.

An error in the date of the painter's birth having been pointed out by Mr. Reeve, that gentleman, at his own cost, had one of the tablets recut.

CHAPTER VII.

THE HAND OF CROME.

JOHN CROME deserves to be called the Simplest of Landscape Painters. He needed neither choice scenery nor rare subjects, but was content with a single slope of grass or gravel, crowned by a mill or tree, and one or two lines of distance. His scenery is generally that of Norwich—riverside bits on the Yare and Wensum, with occasional holiday-work in Cumberland, Wales, and France. Figures he introduced sparingly until his visit to the Continent in 1814. They are sometimes clumsy, more so than even their being rustic will excuse. His animals, whether donkeys or ponies, geese or fowls, are better than his peasants, and it can be always said for them that they are correctly placed. Indeed it was one of his rules—and as a teacher he was fond of laying down the law—that “living creatures should never be represented in situations to which they could not easily get.” When his subjects required the presence of cattle or of nude figures he was not unwilling to accept the proffered assistance of his friends. But this only occurred occasionally, and then such judgment is displayed in the location and union of these figures with his own landscape, which remains predominant, that the strange brush is not easily detected. So patient was his search after the very soul of Nature, that trees, cottages, rushy rivers, thistled banks, are quickened into life, surrounded with an atmosphere of affection, and easily rendered independent of any need for the presence of figures.

It has been urged against Crome that he knew nothing of composition, and accepted Nature as he found it. But this is an entire misapprehension. Certainly "composition" is less in evidence in his pictures than in those of Cotman, who was a complete master of it, but it is there all the same, and I cannot forget that *Ars est celare artem*.

Next to the simplicity of Crome's subjects, their wonderful chiaroscuro forces itself upon our notice. The light is single and generally, or frequently, from one side. Though much of his work is done in the afternoon, he rarely attempts to paint the sun. He prefers to have it screened behind trees, or clouds, or outside of his picture. But for all that, its effect in lighting up the heavens and clouds, in glinting his figures, glorifying his buildings, or streaking the roadway, is never omitted.

Through Wilson he had learned the law of light; how to separate the luminous firmament above from the solid earth beneath. He never forgets that the air is a fluid; that the clouds are floating in it. He knows when to make them bow their heads before the breeze, as the grass is bending on the hill-top, and when to let them trail their tattered skirts. They are so true, so airy, and have such momentariness in their illumination, that one thinks them a snap-shot from Nature, until one observes that they tower aloft exactly where their presence assists the composition, and then we recognise the photographic memory of our artist, which made him a leader and teacher of landscape painters. No other member of the Norwich School was his equal in the subtle art of painting daylight.

Descending from the sky to the ground, we remark that his darkest touches on tree-trunk or heath are of Cologne-earth, but these are not left unsupported and are thus often concealed. They are, as it were, most carefully "led up to" by many varying tones and hues of brown and grey. In this his works differ from those of his pupil Stark, who, by abrupt and sharp contrasts, gained vivacity perhaps, but never reached the mellow harmony of his master.

Crome generally puts in his high-lights with a slender thread-like drag of body colour applied from a loaded brush. Sometimes

they are orange, at other times pink or grey, and, very frequently white.

In looking at a good example of Crome you feel that each succeeding touch from beginning to end has been considered by a mind enthusiastically and delightedly absorbed in realising its beautiful mental picture. There is no mannerism of repetition—that scimmaging indolence with which many artists, thinking themselves geniuses, fill their canvas. He laboured hard because he loved the work, making studies for the branchings of his trees and even for the bank and weeds. His foreground thistles, docks, poppies, and sorrel, are the perfection of *artistic* detail, the success of a struggle to adequately suggest rather than to literally reproduce them. His trees, and in these he was *facile princeps*, all have a solid reality of life and individuality. Oaks and elms, with their intricate boughs and laboured foliage, have weight and stubborn strength. Willows toss their pliant tresses o'er the stream. Each tree can be named.

The peculiarity of his colour is its greenish golden glow. Even the clears of the sky, true ultramarine as they are, the pearly greys of his clouds, and their rosy fringes are tinged with it. The nearer mid-distance becomes yet greener and mellower still, even to the front, where perhaps is golden gravel or a rich clay bank, sunny with yellow ochre and burnt sienna.

His texture is that produced by "touching and lifting," always with a full brush, and therefore rich and intricate, practically the natural and accidental accompaniment of intelligent labour. What I mean is that "texture" was not sought by him, but came as an attendant upon his indomitable persistence in trying to represent all he saw, and in the end to reach perfection. On reeds and rushes, water-weeds, foreground thistles and brambles, the impasto is sometimes remarkable.

It is to be observed that Crome, being a "strong" painter, rather affected a coarsely-woven canvas, which he would extra prime. Although he sometimes used the palette-knife on walls, rough ground and cumulus—and in the *Windmill on Mousehold* we find reeds and grasses indicated by using the brush-handle on a wet glaze of umber—yet John Crome knew the value of the

tool-mark and avoided the tricks of "slickness." Correct branching, careful leafing, and slender, thready highlights accurately placed on bark, twigs, and briars, are characteristic of him.

In all such matters Crome was master of his materials. As I have already pointed out, his 'prentice experience of paint-grinding and varnish mixing for the house and sign painters in Whistler's workshop served him all through his life. Almost before he began to paint he knew more of the nature of pigments, oils and varnishes—of what would stand exposure to all weathers on a sign and what would not—than painters generally do at the end of their careers. He never experimented without knowledge, as did Reynolds, Wilkie, Turner, and the rest. Consequently his pictures remain, as a rule, in sound condition.

CROME'S WATER-COLOUR ART.

Although Crome was throughout life a water-colourist, and as a teacher of drawing always practised the art, yet his success in the more powerful medium was so complete that we are too apt to look upon his drawings as a mere means to an end. And in very truth they generally display such an ostentation of remaining sketches that one feels their author was determined to limit their scope. I do not allude to the fact that many of them are in indian ink, their details being given perhaps with black chalk, but to the general hurry of the work, and their appearance of being time studies, left the moment the effect had been gained.

For one thing, they are often produced upon a soft-ribbed paper. Whatman's hard rough white and fine hard papers, on which the London men, led by Turner and Varley, were securing wonderful results by soaking the paper for the first broad washes, and adding detail when it was dry, did not come under his hand till the close of his short life. Consequently, the general appearance of his work is that of washings that have been very sloppy, and that have only recently dried; his aim having been to reach the desired effect, which is always single and very broad, with the minimum of detail—labour. The trees are roundish, blobbed masses, and each touch has been religiously left to dry. In his

drawings there is no concealment of the importance of that darkest touch of all, so artfully located perhaps on a broken branch, against the very lightest part of the picture. It cannot help being the focus or resting-place of the spectator's gaze. This crude evidence of bold and hurried mastery, makes his water-colour drawings an invaluable key to the success of his more finished achievements in oil.

In the British Museum Print-room there is an example of this bolder class, drawn on a half-sheet of soft stone-grey paper. It represents a road between two hills—that on the right, bare, while on and behind that on the left are oak trees. Standing in the road is a cart and horse with two mules harnessed in front. A man is by their side. The contours of the trees are expressed with a sweeping curve, and every detail of rutty road, cart, figure, and horse, is firmly pencilled. Over this outline, tints of sober hue are washed in a broad, free way, without too much regard to the form.

For his slighter studies, indian ink, sepia, burnt sienna, and pale cobalt blue, suffice. Sometimes he indicates weeds or leaves by "wiping out;" this, of course, in the foreground, particularly if water-weeds and rushes. The burnt sienna is reserved for the nearer foliage.

In his early practice he adhered to the old method of beginning and modelling out the subject in indian ink. These indian ink drawings are valuable exponents of his system of centering and light. Mr. Reeve's *Oak on a Bank, with a Fence and Stile*, is most effective. So also are *King Street, Norwich*, and *Near Magdalen Gate, Norwich*, in the South Kensington Museum. These last are drawn on blue-grey paper with indian ink, and high lights added with white. *The Ruined Castle, Evening*, is another example of modelling with indian ink, but here colour has been added.

Sir James Paget possessed a little round-topped sepia drawing, 6 × 6, supposed to represent the Old South Gate. An ivy-topped ruin fills the centre and left, beyond which, on the right, is a street, with a tavern sign before one of the houses. In the foreground is the river shore, with an anchor and two boats drawn up

against the wall. The sky line above the wall has been cut through so as to use the picture for a letter clip. The label of John Thirtle, Frame-maker, Magdalen Street, Norwich (Cotman's relative), is on the back, also a note that it was done by Old Crome for "My Dear Mother."

Of more finished work, *A Study of Trees*, at Kensington, is painted on a soft, whitey-brown paper. Two oaks stand amid much underwood on the bank of a small ditch, their boughs inter-meshing across the light, supporting their crowns side by side in rounded clusters.

In this work there is no attempt at actual detail, but such a struggle to express the spirit of it!—a struggle of free wild touches repeated again and again till the effect has been secured, producing a well-filled picture. The clouds are carefully softened into whiter light against the tree masses. The darks are few, confined to places where their telling contrast will ensure centering and enhance the light.

The general hue is sallow, which, with the unconcealed outline, stamps it as belonging to the Older School of Water-Colour Art. It may be remarked that the reed-pen is used chiefly to secure position and to give enforcement to the foreground objects.

Sir James Paget's large *Sketch of Matlock*, on a full-size sheet of whitey-brown paper, probably the work of the year 1811, shows us a bend of the river with a slight waterfall and stepping-stones. On the right bank a pulpit-like stone hangs upon the sloping mountain side. In the distance, to the left, a mountain, on the lower slopes of which are houses bowered among trees. The washes of colour are broad and flat, of yellow ochre, gamboge, blue-green, and neutral-grey, while darker touches of Vandyke brown or sepia, give force to the foreground.

This drawing is still in its original frame, bearing the label of J. Thirtle, Magdalen Street, Norwich, on its back.

Yet another example, at Kensington, is a *Wood Scene*. A road, a stream through a wood, separated only by a bank with trees from a forest lake. These trees rise on either hand, their anatomy displayed being free from leaves almost to the top, their trunks and boughs relieved against the almost black depth of forest

beyond them. Although blue is used on the sky, the dominant hue of the whole is a fleshy-grey.

It may be observed generally of Crome's water-colours that their dominant hue is sallow, differing in this from Cotman and Thirtle, who advanced the art with all the fresher brightness of the modern colour-box.

Waiting for the Ferry.

This represents a ferry at a bend in the river. By the ferry post in the left foreground several people are waiting for the approaching boat. Across the water we see on the left a wooded hill (Postwick Grove?)



WAITING FOR THE FERRY.

J. Crome.

rising dark against the sinking sun, its darkness relieving a slope of meadow-land bathed in light to the right. The reflections in the clear water, the purity of the colours, and, above all, Crome's own luminous sky, render this quite a masterpiece.

Acquired by Mr. Reeve in 1893 at Miss Pallant's Sale. Its first owner was Arthur Dixon, the son of Robert Dixon, to whom it was presented by Crome himself. On the mount is written, "From Mr. Crome, Kirby Cane." Print-room, B.M.



W. D. L. 1870

W. D. L. 1870

Landscape—A Sandbank with Figures. (Reeve Collection, Print-room, B.M.), though still painted on whitey-brown paper, with blotched old-fashioned touch, shows considerable advance. It represents a sand bank by the side of a road upon a heath, on which are a gipsy and child, Gainsborough-like figures, but altogether affected and mannerised. The clears of the sky are cobalt, with rolling cumulus shadowed with grey. The foreground a rutted road brown with Cologne-earth and neutral fleshy hues. Old Masters, 1892.

At Dunham. Old Masters, 1890. A drawing from which Crome afterwards painted an oil. The touches on the trees are characteristic; the trunks are taken out by wiping and scratching.

This drawing was presented to Thos. Palmer by J. B. Crome in 1832, and passed into Mr. Reeve's collection through that of Mr. Edward Barwell, in 1883. (Autotyped.) Print-room, B.M.

JOHN BERNEY CROME. 1794 1842.



J. B. CROME.

By H. B. Love.

CHAPTER VIII.

1794—1842.

IN continuing the History of the Norwich School, I propose to take the children after their father, so as to dispose of one family at a time. There is a special reason why this should be done in the case of the Cromes—because the lives of father and son only equal, when taken together, the length of that of their contemporary, Robert Ladbrooke, and the same year saw the decease of J. B. Crome, R. Ladbrooke, and J. S. Cotman. John Berney Crome, the eldest son of John Crome and Phœbe (Berney), was born on the 8th, and baptized in the Church of St. George's Colegate, on the 14th of December, 1794. He was early sent to the Grammar School, then under Dr. Samuel Forster, the same who, as Curate of St. George's, had officiated at the marriage of his parents and continued to be interested in the family. Indeed, there can be no doubt that Dr. Forster exercised a great influence upon his parishioner, John Crome, and was his good counsellor and friend. When the Norwich Society was founded, Dr. Forster became its first Vice-President, and it is quite probable that the Rules were drafted by him. I take it that John Crome, under his friendly guidance, and because he saw the value of a good education through experience of his own lack of it, encouraged his son, John Berney, by every means in his power. We know that, although he made him his companion in sketching excursions during the holidays, and permitted him to exhibit his early efforts in 1806 and 1808 at the Norwich Exhibition in Wrench's Court, and at the Royal Academy in 1811, yet he kept his son under Dr. Forster's tuition until, in 1813, he had become

captain of the school, and was on that account entitled to deliver a Latin oration—his own composition—to the Mayor of Norwich on the Guild Day.

That John Crome was very proud of his learned son goes without saying. The oration was written and rehearsed to the entire satisfaction of Dr. Forster. Unfortunately, a bitterly contested election, in which partisan feeling was evoked, resulted in the Corporation not attending the Cathedral, and consequently there was no ceremony at the School Porch, which was a cruel disappointment to the Cromes and to the worthy Doctor.

Early in 1816 John B. Crome joined with George Vincent and Mr. Steel (a surgeon, who afterwards married Miss Crome), in an excursion to Paris, to see the Art Treasures collected there by the Grande Armée, before they should be returned to their rightful owners. No doubt the elder Crome, who had himself visited Paris on the same errand two years before, looked upon his son's visit as the culmination of his education. Writing to Stark in January, he tells him of the experiences and safe return of the voyagers (see p. 111).

Full of enthusiasm and ambition, John Berney Crome at once entered upon the duties of his profession, assisting his father with the pupils, and himself contributing earnestly as an exhibitor. It was a time of trouble. The secession of seven members from the Society with Robert Ladbrooke (in 1816) had compelled Crome to make every effort to secure an adequate number of works for the walls of the Room in Sir Benjamin Wrench's Court. In 1818 John Freeman was elected President with John Berney Crome for Vice-President, the latter contributing no fewer than seventeen pieces. Several were merely "Sketches," but the following may be distinguished.

St. Benet's Abbey by Moonlight.
A Meadow Scene.
Scene on the Norwich River.
Boathouses at Cromer—Evening.
Moonlight Effect.

View looking towards Yarmouth Bridge.
View of Yarmouth from Gorleston.
Moonlight.
Gorleston River.
Island of Poplars, near Rouen.

1818. This was the last year of the secession. The Silletts

and Stannard having again become exhibitors at Wrench's Court, the rival Exhibition was closed.

1819. John Berney Crome was elected President of the Norwich Society, and was accorded the honour of being appointed Landscape Painter to H.R.H. the Duke of Sussex. He exhibited the following five pieces—the results of a second trip to the continent :—

*The Entrance to the Port of Rotterdam.
The Brill.*

*Boats—The Town of Vlarding in the
distance.*

Two Drawings in black and white.

1820. Our artist was endeavouring to secure for himself a distinct line, both in subject and in style. As Hobbema was the acknowledged favourite of his father, he emulated the sunny breadth of Cuyp. He was also painting canvases of larger size, and this year's exhibit at Norwich consisted entirely of subjects from France and Holland.

*View looking from St. Germain-en-Laye
towards Paris—Mount Calvaire
in the distance. Painted on the
spot.*

*Canal Scene in the Environs of
Amsterdam. Drawing in black
and white.*

Scene in the Bois de Soigny. A sketch.

*Rouen, looking from the base of Mount
St. Catherine towards the Bridge of
Boats. Purchased by the Countess
de Grey.*

*Mount St. Catherine, Rouen, looking from
the Boulevard. Sketch for large
picture painted on the spot.*

1821. After the death of his father, and the sale of pictures and books, held at Sir Benjamin Wrench's Court, it was arranged that John Berney, assisted by his brother Frederick, should continue the professional teaching, and occupy his father's house, 17, Gildengate Street (now St. George Street, Colegate). To accommodate Mrs. and Miss Crome, a small house, which stood at the bottom of the garden and had a frontage in Calvert Street, was taken. John Berney then rearranged the old place, and presently built out a studio and gallery, which he fitted with iron rods round the walls for the hanging of pictures.

Here I will mention two important works, which were long attributed to the brush of the elder Crome. To connoisseurs these fine works become more valuable through being given to their true author.

The Yarmouth Water-Frolic. Canvas 41 × 68. LORD IVEAGH.

We see, in a golden dream of heat, a regatta for sailing-craft, without a breath of wind to fill the sails, and yet alive with crowds of merry-makers afloat and ashore. On the high stern of the ship in the centre, the white ensign droops over the arms of Yarmouth. The masts, the brightly-painted state barges, the gala-clad people with their reflections on the glassy water, and the rosy clouds sleeping in the sunshine, make this a charming record of the civic holiday. Exhibited by J. B. Crome in 1821. It became the property of Dr. Turton, Bishop of Ely. In the Sale 1864, it was catalogued as by Old Crome, "*Yarmouth Regatta*, in the manner of Albert Cuyp." Its next owner, Canon Selwyn, lent it to the Old Masters, 1873. In Captain Selwyn's Sale, 1894, it realised 2,600 guineas.

The Yarmouth Water-Frolic. Canvas 16½ × 30.

REV. W. H. STOKES.

This picture owned in 1864 by William Cox, who sold it to the Rev. W. H. Stokes, of Ipswich, was exhibited by the last named, at the Old Masters, 1878, as by J. Crome. It shows the mouth of the harbour with many boats, their sails set and flags flying, crowded with holiday-makers, numbers of whom swarm also on the left bank; to the right are houses and trees. The reflections in the water are strong, in the light of the setting sun. This, like the last, is a fine J. B. Crome and full of Cuypish quality. See a correspondence in the *Times*, 1873.

It was at this time remarked of his "Moonlights" "that they possessed the grey and brown hues of Van der Neer, whose moonlight subjects have always been considered the best as to natural effects." J. B. Crome carefully limits the area for specific colour to that part of his picture immediately under the moon, on either hand of which space the browns and yellows are lost into the shadows of the night; by which means he avoids that flat blue-grey appearance which has caused coloured Moonlights to be compared to a shilling on a slate.

With such commendation from the Press, it is not surprising that our artist found the demand for his works increasing. Among his early works and patrons the following may be mentioned:—

Rouen. In the possession of Mrs. Southwell, Wroxham.

Yarmouth Quay. T. Cobbald, Catton.

View near Amsterdam—Moonlight. J. Geldart, Norwich.

Yarmouth Beach—Moonlight. R. J. Turner, Catton.

Norwich—Moonlight. Hon. Gen. Walpole.

Moonlight. Chas. Turner, Pottergate Street.

Apparently prosperous—a man of culture and classical turn of mind, yet most sociable—the son of the founder of the Norwich Society was regarded by the artists as something more than their President; and in their appreciation of him they were not alone. The Norwich Philosophical Society welcomed him as a member and presently afterwards called on him to address them, on which occasion he read his “Parallel between the Muses of Poetry and Painting,” taking for his motto, “Ut Poesis, sic Pictura.”

1823. On August 16th, a letter appeared in the *Norwich Mercury* from “A Friend and Lover of the Fine Arts,” lamenting the division that had occurred among the artists of Norwich, and saying, “At this time there appears to be an opportunity for healing all differences.” The President’s reply, valuable as an authoritative explanation, again threw open the doors to all.

“ST. GEORGE’S, *August 21st*, 1823.

“I am as well aware of the circumstances attending the Separation alluded to as is that gentleman, and think it but fair that the simple facts should be stated, in order that the public may not conclude that the Society prevents the works of those gentlemen meeting their eye.

“Some few years since the above persons made several attempts at innovation upon the rules and regulations of the Society, which were supported by no other members than themselves, and upon the final decision of the Society against the proposition (as likely to endanger the institution) they seceded.

“Upon their secession they founded an institution and exhibition of their own, which, after a short time, entirely fell to the ground. Such are the facts.

“The Society receives all works of merit which may come within their regulations, as connected with Norfolk, whether from Artists or Amateurs.

“I am, Sir,

“Your obedient Servant,

“JOHN BERNEY CROME, *President of the Society.*”

As the result of this correspondence, the breach was healed and reunion followed; but, owing to the site of Sir Benjamin Wrench's Court being required for the City Improvements, the Norwich Society was suspended in 1825. In 1828, however, it was re-organised, and under the altered title,

“NORFOLK AND SUFFOLK INSTITUTION FOR THE PROMOTION
OF FINE ARTS,”

was established in its New Exhibition Rooms in Exchange Street.

1829. The artists inaugurated a dinner similar to that of the Royal Academy, which was held before the opening of the Annual Exhibition, earlier in the year than heretofore, “in order to enable the artist, should his works not find purchasers at home, to send the pictures to Birmingham.” Between forty and fifty gentlemen were present, Mr. J. B. Crome, the much-respected President of the Society, being in the chair. From the report in the *Norwich Mercury* we learn that the Society, having now secured for itself not only a name but “a local habitation also,” and further increased its funds by the praiseworthy liberality of the Corporation, has established a regular Academy. “The student will now and hereafter find masters, models, and the encouragement of kindred spirits.”

To this exhibition J. B. Crome, the President, sent among other pictures:—

(1) *A Moonlight* of great beauty and transparency, and

(2) *A Sea-piece*, with a powerful effect of light and shade.

With the object of arousing public interest, there was held at

the Norfolk Hotel, a series of Artists' Conversazioni (1830—1839). The rooms brilliantly lighted; pictures on the walls; the tables loaded with splendid publications and portfolios of drawings, around which the members grouped themselves describing the various subjects before them. The company was received by Mr. Crome and Mr. Cotman, the stewards, their wands of office dressed with crape in memory of that great genius whose loss the world of art deplored (Sir Thomas Lawrence, P.R.A., died January 7th, 1830). At the second *Conversazione* (February 11th), a model of the "Temple of Pæstum" was exhibited by Col. Harvey, the President, as well as several volumes of sketches by the late Thomas Harvey.

These gatherings, which brought together all the artists and Art-lovers of Norwich and its neighbourhood, owed their success very largely to the geniality of the stewards, a fact which is the more creditable to them when, on looking into their private lives, we find each of them at the time in considerable anxiety.

At this period of his life everything appeared in rosy hues to our artist. He did the honours at these various functions with considerable *bonhomie*, and gained the golden opinions of his fellow-artists. Unfortunately, he gave way to extravagance and lived beyond his means, forgetting the fickleness of fortune and of health to which artists are so liable. He had got into debt. His creditors became pressing, and in the end all the contents of his house in Middle Street, St. George's Colegate, were brought to the hammer "under a Fiat in Bankruptcy," on September 3rd, 4th, and 5th, 1831.

As the house was that which his father, "Old Crome," had occupied throughout the greater part of his life—(for a view of it, see page 34), the following particulars are interesting. There were nine rooms, containing 184 lots of furniture, a stable with an excellent grey pony and gig, 150 lots of art books, 66 lots of artist's properties, artist's tools and materials, 32 framed and glazed prints, and about 160 lots of paintings and sketches, among them J. B. Crome's pictures, bearing the following titles. The prices quoted may be taken to indicate their relative importance—but not their worth.

	£	s.	d.		£	s.	d.
<i>Bridge of Boats, Rouen</i> ...	1	17	6	<i>Cromer from the Sea</i> ...			
<i>Landscape and Cattle</i> ...	4	14	0	<i>Memento Mori</i> ...	3	9	0
<i>Carrow Abbey by Moonlight</i> ...	0	9	6	<i>Scene on Breydon—by Moonlight</i>	3	12	0
<i>Scene on the Coast of Sussex—</i>				<i>Castle by Moonlight</i> ...	1	14	0
<i>Storm coming on</i> ...	0	5	0	<i>Dryburgh Abbey</i> ...	1	16	0
<i>Moonlight Scene in Switzerland</i>	4	12	0	<i>Scene on the French Coast. Storm</i>			
<i>Beach Scene, Harwich—Moonlight</i>	4	0	0	<i>coming on</i> ...	0	4	0
<i>Moonlight Sketch</i> ...	1	12	0	<i>Yarmouth Old Jetty</i> ...	0	7	0
<i>Large Heath Scene—Storm coming</i>				<i>Yarmouth from Gorleston.</i>			
<i>on. Exhibited 1830</i> ...	7	1	0	<i>Scene on the Thames.</i>			
<i>Rotterdam—Moonlight. Exhibi-</i>				<i>Admiralty Yacht, Rotterdam.</i>			
<i>ted 1829</i> ...	9	5	0	<i>Cottage Scene.</i>			
<i>Moonlight Composition. One of</i>				<i>The Water-Frolic.</i>			
<i>the best. Exhibited 1830</i> ...	6	10	0	<i>Study of Horses and Trees.</i>			
<i>Wood Scene—Moonlight</i> ...	4	16	0	<i>Tivoli.</i>			
<i>Upright Heath Subject</i> ...	9	10	0				

And a number simply called Moonlights or Sketches.

There were also twenty-four pictures and sketches by Old Crome, which have been mentioned in his life. *The Wroxham Water-Frolic*, "by the late Mr. Crome;" the lot preceding *The Water-Frolic*, by J. B. Crome, has already been mentioned at the end of the sixth chapter.

The blow was a heavy one, involving not only himself but also his younger brother. He seems to have retained possession of the house for a short time only. His name appears in the Norwich Poll-books for 1830 and 1831, as a "Freeholder—voting for the Liberal Candidate;" and in 1832, the note is added, "J. Berney Crome, Gildengate, St. George's, Colegate, did not vote at this election." In 1833 he gives his address as "Norwich." In 1836 Mrs. Phœbe Crome, of Calvert Street, his mother, was the only Crome in the Directory. John Berney Crome had gone to Yarmouth, where he was already well known as a Drawing-master, and where we find him taking part in a fancy dress ball. There he resided, excepting during a short visit to Pulham, Norfolk, for the rest of his life. His health had completely given way, and he suffered dreadfully from stone, said to have been brought on by too great fondness for port wine. But throughout all his troubles and sufferings he maintained much of his natural vivacity. When teaching failed, he turned to the painting of sea-pieces of a large size, and when unable to go out he would paint "another

Moonlight." And here it must be observed that J. B. Crome had in the very commencement of his career made his mark in this limited field. It is not to be wondered at, therefore, that whenever he wanted money—which was very often—he repeated the achievement. By frequent practice he had acquired such facility that he could produce them, of sufficiently marketable quality, without stirring abroad. Towards his end, the most friendly critics began to tire of them and complained that he neither changed his subjects nor varied his palette. Probably, from a commercial point of view, he was wise. The fact is that buyers of pictures prefer those, the authorship of which is apparent at a glance. His Moonlights with their shadows and illusions, their peculiar sepia hue and richly tangled touch, can be recognised by the merest tyro in art; while his daylight subjects, with their varieties of style and colour, may easily be attributed to other hands.

He died at Yarmouth, on the 15th of September, 1842, in the forty-eighth year of his age. Although twice married, he left no children.

J. B. Crome's "daylight" subjects, consisting for the most part of river scenery—to the painting of which he was largely inspired by his continued intimacy with George Vincent, whose constant companion he was for many years, both in his father's studio and on sketching expeditions—and of larger sea-pieces painted at Yarmouth or on the Dutch coast, deserve more attention than has been accorded to them. Their sunny light is comparable to that of Cuyp, but their darks are more varied. Indeed, they have just this in common with the artist's better-known Moonlights, that they generally show fondness for the mystery of shadow. What I mean will be better understood by a description of some of them.

The Removal of Old Yarmouth Bridge. About 36 × 48.

G. C. EATON.

Very pearly and atmospheric. Here we have yellow-sailed vessels relieved against purple clouds, and boats with figures well painted filling the foreground. The picture reminds one rather of Stanfield, but shadows and reflections are mingled.



J. B. Crome.

WHERRIES AND STEAMBOAT AT THE JUNCTION OF THE YARE AND WAVENEY.



Wilton L. Croker No. 1.

Near Bury, St Edmunds, by J. B. Cromie.

Wherries and Steamboat at the Junction of the Yare and Waveney.

20 × 16.

G. HOLMES.

A very simple and unarranged subject. Between the pier heads a keel with its square sail, and near it a steamer with its cloud of smoke stand out, relieved against the luminous sky; their reflections and shadows clothing the foreground water. Sold at Christie's, 1903. (See illustration, page 162.)

Near Bury St. Edmund's. 43 × 36. NORWICH CASTLE MUSEUM.

In the right mid-distance two oaks blot with their shaggy heads a sky of floating amber, for the sun is setting behind a distant mill-crowned slope; its orange light, sometimes penetrating their dark foliage, glints the trunk, flecks the top of an arched drain at their feet, and brightens a clay bank in the right foreground. At the same time it casts their heavy shadows, and clothes with mystery the dark stream emerging from an arch and flowing to the left foreground, where a man is seated playing with a dog. The mystery of shadow is well expressed. (See the Photogravure herewith.)

An Angler on the Bank of a River. 49 × 39.

THOS. AGNEW & SONS.

The angler, in a red coat, sits with his back to the spectator on the rushy bank in left foreground; beyond him is the river, with a weeping birch and other trees in rich autumn foliage, on the opposite shore.

This picture is painted with masterly breadth, cleverly assisted by texture. There are passages reminding us of his father.

A Woody Lane Scene, with two Figures. 9 × 10½. G. HOLMES.

A bank of oaks on the right and a lower clump of trees on the left, both enriched with dark shadows—and shadowing the foreground, stand out against a luminous distance and sky. At Christie's, 1903.

On the River near Amsterdam—Moonlight. 32½ × 50.

G. HOLMES.

In this large picture the shadows are more dense than usual. At Christie's, 1903.

The following five pictures are in the Colman Collection.

Small Landscape—Cottage and Trees. $4\frac{1}{4} \times 6\frac{1}{4}$.

Yarmouth Beach. "The Gale of Ash Wednesday, 1836."
 $20\frac{1}{4} \times 33\frac{1}{2}$.

The wind-driven clouds and storm effect very good.

River Scene by Moonlight. 1834. (See illustration, page 165.)

Norwich River at Carrow by Moonlight. $7\frac{1}{4} \times 10\frac{3}{4}$.

Yarmouth Jetty by Moonlight. $6 \times 7\frac{1}{2}$.

From the Bracey Sale. Mr. John Bracey was a pupil of J. B. Crome.



BURGH CASTLE.

J. B. Crome.

Burgh Castle. Canvas 21×34 . NORWICH CASTLE MUSEUM.

This admirably drawn and well-coloured view of the very interesting old Roman Castrum was obtained for the Museum under the terms of Mr. Colman's bequest, in 1899. (See illustration.)

Exhibits at the ROYAL ACADEMY were the following seven pictures :—

1811. *A Cottage on Hingham Common, Norfolk.*
 1814. *Old Building on the Norwich River.*
 1839. *Scene in the Fauxbourg of Rouen.*
 1840. *Near Leyden—Moonlight.*
 1841. *Fishing by Moonlight at Sanderdorf, near the Brille, Holland.*
 1842. *A Drainage Mill at Acle, Norfolk, after the gale of Michaelmas Morning, 1841. Moon rising.*
 1843. *Heath Scene near Ipswich, by the late J. B. Crome.*



J. J. Colman, M.P.

RIVER SCENE BY MOONLIGHT. 1834.

J. B. Crome.

And at the BRITISH INSTITUTION the following thirty-five :—

- | | | |
|-------|---|---------|
| 1820. | <i>A View in Rotterdam</i> | 66 × 81 |
| 1821. | <i>Rouen, looking from the base of Mount St. Catherine towards the Bridge of Boats. Purchased by the Countess de Grey</i> | 58 × 87 |
| 1824. | <i>Boats at Utrecht</i> | 48 × 42 |
| | <i>Heath Scene near Norwich</i> | 24 × 30 |
| | <i>A View on the River Maes. The town of Brille in the distance.</i> | 34 × 48 |

1825.	<i>Earlham Bridge, painted from the Drawing-room Window of Earlham Hall, Norfolk.</i>	34 × 31
1826.	<i>Canal Scene between Leyden and Haarlem</i>	65 × 93
	<i>View at Hingham, Norfolk</i>	20 × 17
	<i>Scene on the Norwich River</i>	27 × 32
1827.	<i>Moonlight</i>	33 × 43
1828.	<i>View on the River Yare, with Norwich in the distance</i>	43 × 48
	<i>St. Benet's Abbey, Norfolk—Moonlight</i>	30 × 34
1829.	<i>Amsterdam—Moonlight</i>	57 × 72
	<i>Yarmouth Fishermen driving their nets along shore—Moonlight</i>	57 × 72
1830.	<i>A View at Heigham, Norwich</i>	29 × 20
	<i>Scene on the French Coast—Moonlight</i>	38 × 51
	<i>Scene in Suffolk</i>	23 × 26
1831.	<i>Moonlight</i>	48 × 56
1832.	<i>Dutch Town—Moonlight</i>	44 × 55
1833.	<i>Heath Scene near Norwich—Rain coming on</i>	60 × 81
1837.	<i>View in the neighbourhood of Flarding, near Rotterdam—Moonlight</i>	27 × 33
1838.	<i>Beach Scene—Moonlight</i>	27 × 33
1839.	<i>Scene at Blundestone, Suffolk—Moonlight</i>	16 × 14
	<i>Scene on the Coast of Sussex—Moonlight. Bought by E. Bell.</i>	19 × 27
	<i>Moonlight, a Sketch. Bought by C. B. Warren, £6 6s.</i>	16 × 19
1840.	<i>Scene on the old River, Norwich—Moonlight</i>	17 × 25
	<i>Moon—Rising</i>	17 × 25
	<i>Scene on Breydon Waters. Tide out, Yarmouth in the distance—Moonlight</i>	38 × 39
	<i>View in the Neighbourhood of Ipswich—Moonlight</i>	17 × 25
1841.	<i>View from the North River, Great Yarmouth—Moonlight</i>	20 × 28
	<i>Moon—Rising</i>	54 × 43
1842.	<i>Near Maasland Sluys, Holland</i>	18 × 22
	<i>At Marlingford, Norfolk—Moonlight</i>	15 × 16
1843.	<i>Dutch Church—Moonlight. By the late J. B. Crome. Mr. Clipperton, Bedford Row.</i>	32 × 37

He also sent no fewer than fifty-five pieces to Suffolk Street, but as the sizes are never given and the titles are not descriptive, identification is impossible. I will only mention the following:—

1841. *On the Yare—Moonlight.*
On the River Bure. Bought by F. R. Bray for £10.
On the River Maas. Bought by E. Cotton, £10.
1842. *Katzen Ellenbogen Castle on the Rhine.*

- 1842 *On the Yare—Moonlight.*
A Fishing Spot at Wickerwell, Suffolk—Moon Rising.
Moon Rising. Composition. William Tell's Chapel in the distance.
At Haddiscoe, Norfolk.

Portraits of John Berney Crome were painted—in oils by H. B. Love, who exhibited it, together with the portrait of Mrs. J. B. Crome, at the Norwich Exhibition; and by Higham in water-colours. The last was sold in the Lound Sale, 1861, and was bought by Mr. Wilson. Love's portrait is in the Norwich Castle Museum.

Of the other children of John Crome and Phœbe Berney—

(2) FREDERIC JAMES, born September 30th, 1796, and baptized at St. Saviour's Church on the 2nd of October; became a clerk in Gurney and Co.'s Bank, at Yarmouth, and afterwards at Ipswich. He only turned to Art for amusement, but was an expert in the use of the etching needle, a fondness for which he imparted to his fellow-clerk, Mr. E. Girling. In 1818 two etchings by him after the Old Masters were exhibited at Sir Benjamin Wrench's Court.

(3) EMILY, born April 8th, 1801, and baptized April 19th at St. George's Colegate; exhibited flower-pieces and other still-life subjects at the Norwich Exhibitions. She sent one picture—*An Interior painted on the spot*—to the British Institution, and three fruit-pieces to Suffolk Street, in 1825. Mr. Colman preserves at Carrow a little painting ($6 \times 4\frac{3}{4}$) representing a figure sitting within a ruined and roofless cottage.

(4) HANNAH; September 20th, 1804; baptized at St. George's Colegate. One of Crome's daughters (and I think it was Hannah) married Mr. B. Steel, the Norwich Surgeon, whom we have named as the companion of J. B. Crome and George Vincent to Paris in 1816.

(5) WILLIAM HENRY CROME, born October 22nd, 1806, baptized at St. George's Colegate the 2nd November. He exhibited at the British Institution in 1826 *A View at Costessey, Norfolk*, as well as five other Landscapes at Suffolk Street, where he appeared for the last time in 1839. His work showed great promise, but never culminated in a realised success. Mr. Colman has at Carrow *A View of Lewisham Church and Village*, $23\frac{1}{2} \times 35\frac{1}{2}$. (See illustration, page 168).

(6) JOSEPH, born April 21st, 1810, and baptized April 22nd at St. George's Colegate. He held a public appointment as long as his health permitted, which was till shortly before his early death.

(7) MICHAEL SHARP CROME, born October 27th, 1813; never displayed any talent. It is said that he went to Edinburgh, but whether he settled there or in the metropolis, he was completely lost to Art.

As I have just said that Frederick Crome, a clerk at Gurney's Bank, taught E. Girling, his fellow-clerk, the use of the needle,



LEWISHAM CHURCH AND VILLAGE.

W. H. Crome.

I will here mention the brothers Girling and their work, dated from 1817. Under Crome's guidance Girling first copied *Rembrandt's Ratcatcher*, omitting the background, then some other Rembrandt subjects, viz.: *The Landscape with the Three Trees*; *A Study of five heads from the Descent from the Cross*; *The Goldweigher*; *The Head of an Old Man*; all of which he exhibited at the Norwich Exhibition, 1818. Other etchings by him are: *The*

taking down from the Cross, Rembrandt; *A View of Yarmouth from the North River*; a second *View of Yarmouth*, and a series of copies from Teniers, Waterloo, and Brauwer.

Richard Girling, his younger brother, produced a broad and effective plate after Crome's *Bruges River—Ostend in the distance*. He also etched several heads in a good style, but his chief work



$7\frac{5}{8} \times 8\frac{5}{8}$.

E. Girling, after J. Crome.

ETCHING. LANDSCAPE, COTTAGE, AND TREES.

is a plate of *Belisarius, the Roman General*, after Salvator Rosa's picture in the gallery of Lord Townshend.

The following etchings by Richard Girling, after paintings by John Crome, have a special value for purposes of identification. But it must not be forgotten that when etched directly from a picture, the print is reversed. *Lane Scene at Catton*, $12\frac{3}{8} \times 8\frac{1}{8}$;

Landscape, from the companion picture, $11\frac{3}{4} \times 8\frac{1}{2}$; *Back of the New Mills*, 8×10 ; *Landscape*, $4\frac{1}{2} \times 7$; *Trees by the Riverside*, $10\frac{1}{2} \times 8$; and *Bruges River—Ostend in the distance*, $9\frac{1}{2} \times 11\frac{1}{2}$ (see illustration). He also etched a number of small views about Yarmouth, after W. H. Hunt.

In the British Museum Print-room, there are twenty-three etchings by Edward Girling, and sixty-two by his brother Richard.



Richard Girling] ETCHING. BRUGES RIVER—OSTEND IN THE DISTANCE. [after *J. Crome*.

Of some there are also early-state proofs. This unique treasure of unpublished etchings, together with two little sepia drawings by Edmund Girling, came from the Reeve Collection. Of course it will be understood that our illustrations being much reduced in size, only serve to indicate the subjects.

ROBERT LADBROOKE. 1770—1842.
AND HIS SONS
HENRY LADBROOKE, J. B. LADBROOKE, FREDERICK
LADBROOKE.



ROBERT LADBROOKE.

By Wageman.

CHAPTER IX.

ROBERT LADBROOKE AND HIS SONS, 1770—1879.

LITTLE is known regarding the parentage of Robert Ladbroke, or about the circumstances of his early apprenticeship. There is a vague statement current in the family that in his youth he had no intention of following Art, being rather restless and unsettled, brooding over the loss of some little property which had passed to another branch. Be this as it may, his friends certainly did wisely in apprenticing him to Mr. White, printer and engraver, evidently a man of education and taste, whose fondness for Art induced him to make it the amusement of his leisure. It may well be that his example inspired young Ladbroke to cultivate a talent for drawing, but that is all that can be said, for he was articed to learn the art and mystery of printing, and seems to have received no instruction in the other department of the business. Being an unusually industrious lad, ambitious for self-advancement, he associated with John Crome, the apprentice of Francis Whistler, sign-painter, of Bethel Street, a youth but one year older than himself. These two boys put their purses together, hired a garret, which they chose to call their "Studio," and there they patiently taught themselves drawing and painting during the scanty leisure allowed in those long, if easy, days. That they should have supported this, their only "Academy," for many years, indicates the possession of some of the rarest qualities, and makes us willing to dispense with pedigree. Nevertheless, it may be remarked, that rightly or wrongly, Robert Ladbroke thought himself descended from the Ladbrokes of Warwickshire, and used also to speak of Sir Robert Ladbroke, who was the Lord Mayor of London in 1748. But it does not appear that he ever

took any steps to claim descent—and with friendly biographers it has been customary to give him credit for wisdom in not advancing a claim, to the maintenance of which his resources were unequal. Discretion and thrift seem to have been dominant factors in his character, so much so that when his indentures terminated, he still continued working as a journeyman printer in Mr. White's office, gradually accumulating a nest-egg. As I have recorded in the life of Crome the little that is known about the garret studio I will only remark that when Crome was out of his time and had returned from his visit to London, in 1790, the partnership arrangement between him and Ladbroke was renewed; there being an understanding that Ladbroke, who had proved himself the best draughtsman of the two, should make Portraiture his department, and that Crome would confine himself to Landscape—an arrangement which we are assured only failed for want of sitters. It appears that Ladbroke, the practical, was hoping for a large demand for small portraits, and that at first he was charging only 5s. for a small head in pencil, while Crome obtained as much as 30s. for a landscape in oil.

In 1792 the business partnership between the young artists was merged into another relationship. At St. Mary Coslany Church, John Crome married Phœby Berney, Robert Ladbroke and Mary Berney being two of the witnesses. Twelve months and a day later there was entered in the same register, "Robert Ladbroke, single man, and Mary Berney, spinster, both of this Parish, were married by banns, 3rd October, 1793, by S. Forster, D.D., Curate. Phœby Crome and Ann Lincoln, witnesses."

As the natural consequence of the friends marrying two sisters the garret studio was abandoned. Ladbroke took a house, No. 5, Surrey Street, and advertised himself as a Drawing-master, while Crome set up his easel at 17, Gildengate Street. Their names and occupations are given against those addresses in the Directory of 1802; and it may be worth notice that the only other Ladbroke in the Directory, viz., Mary Ladbroke, 5, St. Stephen's Street, lived close by.

Although we do not hear much of Ladbroke's early efforts it is evident he must have worked very hard both as a teacher

and as a student of the Old Masters. It happened that on one of his early visits to London he discovered, outside a marine store, an old picture, which he recognised as a Salvator Rosa. He bought it for a few shillings and sold it again soon afterwards at a handsome profit. In after life he again saw this picture, and again secured it, only to re-sell it at a still higher price. For the third time this piece passed through his hands with the same success. This experience led very naturally to the purchase of other pictures when occasion offered, and thus it came about that Robert Ladbroke became known to picture collectors as a good judge and dealer, a fact which has been somewhat unfairly urged against him. It should always be remembered that in those days "Art" was too scantily remunerated to enable any but the favoured few to escape the pressure of necessity, and that the Norwich men, as sons of tradesmen, were all more or less imbued with the commercial spirit, which was no doubt of advantage to them.

We are now approaching an event of great moment in the History of Norwich Art. Since the foundation of the Royal Academy in 1760, Norvicensians had been found occasionally exhibiting upon its walls. Thus, Thomas Rawlings had contributed as early as 1767; James Sillett, the painter of still life subjects, from 1796; B. Sewell, views of Churches, in 1797; and J. Sell Cotman, who was still in London, had exhibited there since 1800. Charles Hodgson, too, the well-known Norwich Drawing-master, sent his first work there in 1802; and now Robert Ladbroke, in 1804, exhibited at the Royal Academy a landscape entitled:—

A Distant View of Trowse, taken from Thorpe Grove, near Norwich.

He had joined with Crome in establishing the Norwich Society of Artists in 1803, an association which brought together all local artists and amateurs, and became an assured success. The friends then, in their informal club where they met every evening, discussed the suggestion of holding an Annual Exhibition. The idea when laid before the Society of Artists was so well supported that

the first collection was installed in the Great Room, Sir Benjamin Wrench's Court, on the 5th of August, 1805, Crome contributing twenty-two pieces and Ladbrooke the following thirteen, from which it is evident he had been in Wales, as his friend had been, in 1803-4:—

A Sea Piece; Body-colour.

Distant View of Trowse from Thorpe Grove. The picture he had exhibited at the Academy in 1804.

View of the Fellmongers (since taken down), on the river near Bishop Bridge, Norwich, representing a part of the Fellmongers' Yard, while the old Ecclesiastical Water-gate to the Precincts was still a house of public resort.

View of the Cathedral, Norwich, from Thorpe Grove.

View of Norwich Cathedral, taken from Sandling's Ferry.

View in the Vale of Llangollen, Wales.

Conway Castle, Wales.

Vale of Llanrwst, Wales.

Study from Nature, North Wales.

General View of Chepstow Castle.

North End of Tintern Abbey.

View from Lowestoft, Suffolk.

Norwich Castle.

Here I will observe that Ladbrooke's early work was generally of small size; sometimes painted on mahogany panels about $8\frac{1}{2} \times 11\frac{1}{2}$, the natural colour of the wood being allowed to be seen somewhat, beneath the transparent colouring of the local tint of parts in shadow. The lights and higher lights being brought out with



A VIEW OF BISHOP'S BRIDGE.

R. Ladbrooke and J. Crome.

more or less opaque colour, and the highest lights loaded, producing a pleasing but rather sketchy effect. When after a while he used canvas, he was in the habit of preparing a smooth, stout, glazed calico, with a coat of glue-size, which, when dry, was ready for the first laying-in of his picture. It will be remembered that this was before the days of "Prepared Canvas," as we know it. And it may be added that until 1837 there was a duty upon canvas, every yard of which had to receive an official stamp. It may well be



WATER-COLOUR—NEAR CARROW BRIDGE.

Robert Ladbrooke.

that the use of unprimed panels and glue-sized canvases accounts somewhat for the "old master" appearance of Ladbrooke's early work, a feature which is also present in Crome's painting. That they were often companions in their sketching excursions is suggested by a comparison of the lists of pictures sent to the same exhibition, and panels on which they both worked are not unknown. Mr. Holmes, of Brooke Hall, had such an one—*A View of Bishop's*

Bridge, $27 \times 43\frac{1}{2}$, which I have already described in my "Life of Crome," and in which Ladbroke's sandy texture on the buildings, and Crome's daylight sky are admirably combined. It was sold at Christie's in 1903. (See illustration, page 176.)

Another charming panel, this time entirely his own, and of later date, *A View on the Norfolk Coast, near Weybourne*, 20×26 , preserved by Miss Ladbroke, the artist's grand-daughter, exhibits in a yet higher degree this quality of texture. Here we have clumps of gorse, with white sand intervening; a sand-hill on the right, with cattle and two figures relieved against a silvery grey sky. (See the Photogravure.)



WATER-COLOUR—ON THE COAST.

Robert Ladbroke.

Another quality in which he showed likeness to Crome was his effective system of centering—of which we can easily form an opinion by looking at the little water-colour on toned paper, *Near Carrow Bridge* (Reeve Coll., Print-room, B.M.). Here the sun being to the right of the spectator, the abbey wall on that side of the river casts its long shadow across sedgy fore-water. Beyond this a building standing out into the river receives all the light, the brightness of which and of its reflections is enhanced by



Weybourne, Va. 1842

On the Coast near Weybourne, by W. L. Lullbrooke.

a dark boat being quanted across the stream. It must be admitted that in water-colour, Ladbroke, like Crome, belonged to the older school; but, nevertheless, the Chiaroscuro is perfect. (See illustration, page 177.)

A second water-colour drawing in the Print-room, which like the last was obtained by Mr. Reeve from the sale after the decease of J. B. Ladbroke, is entitled *On the Coast* ($8\frac{1}{4} \times 13\frac{3}{4}$). This, while possessing the same quality of centering, reveals more crispness of touch and vivacity in hue. It seems to have been "left" just as painted on the spot, while the earlier drawing has indications of home-study. In fact, we can easily see that the hand has become surer.

And here, without wishing to base the opinion upon this drawing alone—indeed it would be unjust to do so—I will suggest that perhaps a cause of the distinction between the work of Robert Ladbroke and John Crome was that, with sureness of hand, there came to the former a too easy sense of satisfaction on achievement. Thus, while his pictures are well-centered—admirable in texture of cliff, sandbank, and foreground, with rustic figures well-drawn and well-placed—we often find the masses of foliage lumpish, solid-looking, and lacking in grace of contour. (See illustration, page 178).

1806. To the Norwich Exhibition he contributed twenty-seven pieces—several of them the same subjects Crome painted at this time. Ladbroke was rather fond of poetry, occasionally appending quotations to his pictures, and this year both of the friends quote from Thomson. Here is his list:—

View in the Park at Westwick. The seat of J. B. Petre, Esq.

View in Westwick Park.

Wood Scene.

"But see the fading many coloured woods
Shade deep'ning over shade," etc., etc.
Thomson.

Portrait of Lord Nelson, after the large one in St. Andrew's Hall, for the engraver.

Lord Nelson in time of action.

A Shed at Thorpe.

Sketch on Thorpe Meadow.

View at Bramerton.

Scene in Brooke, near Norwich.

View at Brundall, Norfolk.

The Remains of Walsingham Abbey.

View of Carrow Abbey.

View taken near the seat of P. M. Martineau, Esq., Trowse.

View near Worstead.

View at Mundesley.

View of Yarmouth Jetty.

Sketch of Yarmouth Beach from the Old Pier Head.

Sea Piece—a Swell.
View from the Haven's Mouth, from the
Old Pier at Gorleston.
Llanwrst Bridge.
View of the Vale of Llanwrst.

Goodrich Castle. Two Views.
Conway Castle.
View near Conway.
Inn at Tintern.
Interior of Tintern Abbey.

His address in 1807 was "All Saints' Green," and here his wife, Mary, died on the 15th of June. She was buried in the neighbouring Churchyard of St. Stephen's, where two of their infant children had been laid to rest.

The family now consisted of four sons—Robert, Henry (born 1800), John Berney (born 1803), Frederick, and one daughter. The three younger boys became painters.

1807. The following fifteen pieces formed his exhibit at the Norwich Society's rooms in Wrench's Court:—

Binham Abbey.
Walsingham Abbey.
Norwich from Trowse. A Sketch.
Composition.
Sketch in Oils.
S.W. View of Westwick House. The
seat of J. B. Petre, Esq.
Helsing Hall. Seat of the Rev. R.
Brown. Two pictures.
A Study from Nature.
Woodman, from Nature.
View in Wales.
Tintern Abbey.

Richard and Kate.

"She straight slipp'd off the wall and band
 And laid aside her lucks and twitches;
 And to the hutch she reach'd her hand,
 And gave him out his Sunday breeches."
Bloomfield.

Evening.

"The sun has lost his rage; his downward orb
 Shoots nothing now but animating warmth,
 And vital lustre."
Thomson's "Summer."

Cells at Tintern Abbey.

Both Crome and Ladbroke sent to the Royal Academy in 1808, the latter's picture being called

Recruiting Sergeant disputing with a Villager.

1808. To the Norwich Exhibition, Crome being President, and Ladbroke, who had removed to London Lane, Vice-President, the latter contributed twenty pieces, including the *Recruiting Sergeant disputing with a Villager*.

An Overshot Mill, Llangollen, North
Wales.
Sea Storm.
Sea Beach,

Cottage at Sheringham.
Caister Castle.
Ruins at Walsingham.
View of Earlham Bridge.

View at Brundall.
View of the Castle and Cathedral from
the Golden Ball Lane.
Evening Scene from Carrow Abbey.
Distant View of the Cathedral.
Twilight.
Two Landscape Compositions.

Giles.

"He starts and ever thoughtful of his team
 Along the glittering snow a feeble gleam
 Shoots from his lanthorn, as he yawning goes
 To add fresh comforts to their night's repose."

Sketch on the Thorpe River.
Three Sketches from Nature.

1809. Ladbroke was President and R. Dixon Vice-President.

The Recruit's Departure.
Domestic Happiness.
 "Meekly resigned she sat in anxious pain;
 He filled his pipe and listen'd to the rain."
Fishermen Saving the Wreck of a Ship.
 "The ocean swells with tremendous commo-
 tion; the waves are heaved from their
 capacious bed"—*Hervey.*
Girl Knitting at a Cottage Door.

Ships Stranded on the Beach near Cromer.
Finding the Anchor.
Trowse Mill, Sketch in Oil.
View of the City from Thorpe Meadow.
View of a Farmhouse in Suffolk.
View of Norwich from Carrow Abbey.
View of the Market Place.
View on the Ipswich River.
View on the King Street River.
 And *Five Studies from Nature.*

1810. To the Norwich Society's Exhibition R. Ladbroke, Drawing-master, Scole's Green, sent:—

A Cottage with a Girl fetching water
in North Wales.
A Waterfall in North Wales.
An Overshot Mill in North Wales.
Romantic Tree in Lord Rosebery's Park.
Sketch of Cottage near Aylsham.
Sketch of an Old Shed.
Cottage by the Old Riverside at
Heigham.
Scene near the Telegraph on Mouse-
hold.
Wood Scene near Crostwick White
Horse.

Repairing a Wherry, with part of Carrow
Abbey.
View of the Cottages near the New Bridge.
View from St. Benedict's Road.
View from St. Giles' Road.
Sketch on Caston Heath.
View on Mousehold Heath.
Mackerel Market on the Beach at Yarmouth.
Sailor Boy just escaping Shipwreck.
Jeffries left on the Island of Sombiero.
The Fowl Stealer.
A Composition.
A View in Italy. A Pencil Sketch.

1811. R. Ladbroke, Drawing-master, Scole's Green, sent to the Norwich Exhibition:—

Landscape and Figures.
Road Scene with Gipsies.
A Landscape Composition.
A Scene on the Grounds of R. Marsham,
Esq.
Wood Scene at R. Marsham's, Esq.
Scene on the Road to R. Marsham's, Esq.
A Distant View of the Cathedral.
Portrait of a Cow.
Sketch of the Foundry Bridge.
Cottages with clouds dispersing after rain
Caister Castle.
View on the Aylsham Road.

View of the Castle.
View of Trowse from Thorpe Meadows.
A Sketch on Mousehold Heath.
Ruins of a Castle.
Hearing the Lesson.
Whittingham White House.
A Barn in the Inn Yard at Aylsham.
A Cottage near Sir R. Durrant's.
A View of Thorpe.
Sketch of the Public Gardens at Thorpe.
View on Felbrigg Heath.
Gooseberries.
Grapes.

He also sent to the Royal Academy :—

A View on Mousehold Heath,

and to the British Institution :—

A View on Heigham River, Norwich, 2 ft. 9 ins. × 3 ft. 6 ins.

1812. To the Norwich Exhibition at Sir Benjamin Wrench's Court :—

*A Scene near Cavston Woodrow.
Landscape and Cattle (2).
A Scene on the Loddon Road.
Trowse Hill, looking from the Bridge.
An Interior with Figures.
View on the Thorpe Road (2).
Gardener's Cottage.
View from Richmond Hill Gardens,
near Bracondale.
View from Mr. Ladbrooke's House.*

*Wheat Setters.
The Bark-peelers. A Study from Nature.
Farmyard, with Giles feeding pigs.*

"From him the noisy hogs demand their food,
While at his heels runs many a chirping brood."

*A View near Tivoli.
A View near Buxton.
Landscape Composition in style of Wilson.*

To the Royal Academy :—

A Landscape,

and to the British Institution :—

A Scene on the Road to Aylsham, 26 × 27.

A Road Scene with Gipsies, 28 × 24.

1813. To the Norwich Exhibition, Sir Benjamin Wrench's Court :—

*A Scene in North Wales.
Landscape—Mid-day.*

"Hence every harsher sight, for now
O'er heaven and earth diffus'd grows warm
the day
Infinite splendour, wide investing all."

*A View of Caister Castle.
Landscape—Sunset.*

"The sea has lost his rage; his downward orb
Shoots nothing now but animating warmth
And vital lustre."

To the British Institution :—

A Distant View of Norwich Cathedral, 28 × 36.

1814. To the Norwich Exhibition :—

*Landscape Composition.**Landscape—Morning.*

“High cliffs and rocks are pleasing objects
now,
And Nature smiles upon the mountain's
brow.”

*Landscape and Cattle.**Landscape—Evening.*

“The sun when he from noon declines,
And with abated heat less fiercely shines,
Seems to grow milder as he goes away,
Pleasing himself with the remains of day.”

1815. To the Norwich Exhibition, Sir Benjamin Wrench's Court :—

Foundry Bridge, with the Castle in the distance—Evening.

“So bright a track still leaves the setting sun,
That vanishes in glory.”

Dryden.

View of a part of the City, looking towards Bracondale—Morning.

“Sullen, methinks, and slow the morning
breaks,
As if the sun were listless to appear.”

Dryden.

A View of the City, with the appearance of Mist.

“Like a thick mist that thickens all the air,
And stains the sun with fog and sometimes
clouds,
When they do hug him in their reeking
bosoms.”

Shakespeare.

*Sunset Composition.**Part of Chepstow Castle, North Wales.*

Ladbroke also sent to the Royal Academy his fifth, and last exhibit, catalogued as *A Landscape*.

1816. But now an event occurred which divided Norwich Artists into two camps. A proposition was brought before the Society for an alteration of its rules. The points of the discussion are not certainly ascertained, and as the principals never published any statement, we only have suggestions and innuendoes to guide us. Some say the innovators desired to exclude the mere amateurs, and that those who were successful drawing-masters naturally opposed any modification of the rules. There is no doubt, however, that the question, whatever it was, was discussed with undue acrimony, and that it led to a personal quarrel between Crome and Ladbroke, the joint founders of the Society. The latter, with the minority who supported him, withdrew in high dudgeon from the Society. Seven of them, viz., J. Clover, portrait painter; Edward Cooper, painter of horses and dogs; the Rev. W. Gordon, landscapist; James Sillett, fruit and flower painter; Joseph Stannard, Ladbroke's

young pupil; John Thirtle, the charming landscape water-colourist; with Robert Ladbroke himself for their leader, arranged for the exhibition of their works in the hall adjoining Shakespeare Tavern, on Theatre Plain. As Ladbroke was, jointly with Crome, the founder of the Norwich Society's Exhibition, the seceders called theirs the

“TWELFTH EXHIBITION OF THE NORFOLK AND
NORWICH SOCIETY OF ARTISTS,”

a most unfortunate assumption which intensified the quarrel and put reconciliation out of the question.

The exhibitors were—J. Clover, Newman Street, London; Miss Cole; Edward Cooper (6 pieces); G. Cooke; C. Cranmer, London; Mr. Denny; Miss Fitch (6, “after Sillett”); Mr. Frost; E. Gerrard; Rev. W. Gordon; J. Hunt, Engraver; Miss M. A. Kitmer; R. Ladbroke, Drawing-master; J. Ladbroke; Miss Lindley; J. Sillett, Drawing-master, West Side, Castle Ditches (34 pieces); Miss E. Sillett (2); J. Stannard (6); W. Saul, Architect; J. Strange; J. Scraggs (2); J. Thirtle (13); Miss Underwood. Also fourteen pupils, unnamed, thirteen of whom were ladies.

Ladbroke's own contribution consisted of fourteen pieces, from the first of which we may infer that he entered upon this new venture with a light heart.

*Merry-making, with a view of Norwich
from Richmond Hill Gardens.*

“Haste thee, Nymph, and bring with thee
Jest and youthful jollity,
Quips and cranks and wanton wiles,
Nods and becks and wreathed smiles,” etc.,
etc.

(Ending with the last lines of the poem.)

“These delights if thou canst give,
Mirth, with thee I mean to live.”
Milton, “L'Allegro.”

*View of Sandling's Ferry, from Bishop's
Bridge.*

*A Misty Morning, with Cattle on the
Banks of a River.*

Figures and Ruins.

A View of the River Clitumnus, Italy.

A Calm, with Fishermen on the Beach.

Sea Beach with Fishermen.

Landscape and Cattle.

Conversation.

Landscape, in the style of Gainsborough.

View on the River Dee—Morning.

“Now Phœbus mounts triumphant in the skies,
The clouds disperse and gloomy horror flies.
Darkness gives place to the victorious light,
And all around is gay and all around is bright.”

Thomson.

A Study of Nature.

Portrait of a Gentleman.

Portrait of a young Artist.

The last in this list may be the

Portrait of J. Stannard when a boy. 16 × 12 $\frac{3}{4}$.

A little picture which shows us the lad perched on a high chair in the middle of the painting-room, but does not enable us to form a high opinion of Ladbroke's gifts as a Portrait-painter. It may have been painted as early as 1811. The features of the boy are feebly drawn, and the perspective of the background is completely incorrect. (See illustration, Chapter XX.)

A Road Scene with a Cottage. 8 $\frac{1}{2}$ × 11 $\frac{1}{2}$.

These two pictures are in the Colman Collection.

1817. To the Theatre Plain Exhibition—"the Thirteenth of the Norfolk and Norwich Society"—Ladbroke sent twelve pieces:—

Landscape and Figures (2).
Corps de Garde halting at a Cottage.
Dutch Fishing Boats.
Brace of Partridges.
A View on the Norwich River, with
Figures Bathing.

A Portrait of C. Harvey, Esq., M.P.
A Pheasant.
A Landscape, in the style of Poussin.
The Marriage of St. Catherine.
A Cottage near Scottow.
Ruins near Lincoln.

His son, Master John Ladbroke, a lad of fourteen, both in this and the preceding Exhibition, appears as an artist, contributing drawings of Peas and Nasturtiums, and Fishermen after Morland.

1818. Ladbroke's exhibits at Theatre Plain in 1818 consisted of sixteen:—

Landscape and Cattle—Sunset.
An Ancient Bridge at Verona.
Landscape and Figures.
Ploughing.
View near Ber Street, Norwich.
A Dead Hare.
A Landscape Composition—Windy effect.
A Landscape Composition—Heat effect.

The Gamesters.
Landscape—Morning after Rain.
A View on the Coast of Holland.
Landscape and Ruins.
Spring.
Landscape and Cattle.
Autumn.
A View of Tivoli.

This year Master J. B. Ladbroke exhibited seven pieces, and his elder brother Henry, now eighteen years old, and who had been intended for the Church, sent two subjects.

But the number of exhibitors had decreased—(there were twenty-three names given in the catalogue of the 1816 Exhibition, and 156 pictures hung). The novelty of the rival Exhibition had worn off, and although Mr. Bacon, in the *Norwich Mercury*, had favourably reviewed each of the exhibitions, it was manifest that the Norwich public would not be induced to support two exhibitions at the same time. Ladbrooke lost heart. The Society was dissolved. Several of its members, including Clover, the Silletts, and Stannard were welcomed back to the old Society, and our artist employed himself in teaching and in the commerce of Art.

His opportunities for exhibiting were now restricted to the London Exhibitions, where it will be seen he had only been an occasional exhibitor. Apparently his sales there had not been encouraging. However, he made a fresh attempt, and, favouring the BRITISH INSTITUTION, he sent

In 1819—

A Landscape Composition, 45 × 60.

A View of the Foundry Bridge, Norwich, 51 × 61.

In 1820—

A Landscape Composition, 36 × 40.

In 1822—

A Landscape—Cottage on Scottow Common, Norfolk, 18 × 22.

During this time of disappointment he was in the habit of wandering into the country with his colour-box as his only companion, and spending whole days in the study of Nature, so that his house became filled with “Sketches, painted entirely on the spot.” Some of these he sold privately, but the major part of them was dispersed by the auctioneer soon after his decease. It had been one of his engagements to visit Runcton to teach in the family of Mr. Gurney; but about 1822 he gave up teaching in favour of his sons, of whom both John Berney and Henry had been pupils under their uncle, Old Crome, and were welcomed as exhibitors at the Norwich Society in 1823, when their cousin, John Berney Crome, was President.

There was a feeling abroad that the hour for reconciliation had come. A letter signed "A Friend and Lover of the Fine Arts," had appeared in the *Mercury*, and J. B. Crome, the President, in reply, intimated that the Exhibition was open to receive the works of all, and that it would be a mistake to suppose that those artists who had seceded in 1816 were excluded from exhibiting their pictures. No doubt this reply was given with a view to conciliate, and, as a result, Ladbroke, probably to show that on his side there was no ill-will, sent a picture, which he followed at intervals by others. Thus:—

1824. *Landscape and Cattle.* A Composition.
Scene on the Welsh Coast.
 1825. *A Grove Scene, Stratton.*
 1828. *A Landscape.*
 1829. *A Road Scene.*
 1830. *Westwick House.*

1830. *View of Langley Hall.*
A Study from Nature.
 1831. *A Landscape.*
 1832. *A Squall at Sea.*
 1833. *A Sketch on the Beach.*
The Skirts of a Wood.
Sketch from Nature—After Rain.

But while accepting the olive branch, Ladbroke was already occupied with another scheme. Indeed he was far too busy a man to be happy without regular employment, so having lost faith in exhibiting, he thought out a plan for a publication to be issued in parts. He determined to illustrate the Churches of Norfolk, and for this purpose made drawings of all of them—some seven hundred in number—which he employed his son, John Berney, to draw on stone. These lithographs, bearing dates from 1821 to 1832, arranged according to the names of the churches, alphabetically, fill five volumes without any text other than the title page to each volume.

That he should have persisted with the work to its completion is a testimony to his indomitable will-power, for it can hardly have been a success. The views are ordinary, the lithography indifferent, and the printing execrable.

The complete edition appeared after the artist's death with the title:—"Views of the Churches of Norfolk," Drawn and Lithographed by Robert Ladbroke, Published by Charles Muskett, Haymarket, Norwich, 1843. Five vols. quarto.

The pictures of his later years are often larger than those of

earlier date, and, being painted on regular canvas of the shops, are more conformable to the modern idea, and this it must be confessed without any compensating advantage. Indeed, there is much similarity between some of his canvases and those of his son Henry, both of them being unfortunately partial to the use of chrome green. They are matter-of-fact presentments, correctly drawn, solidly painted, and will last for ever.



LANDSCAPE—TWO BOYS FISHING.

Robert Ladbrooke.

Landscape, with two boys fishing. Canvas about 35 × 48.

Lately owned by Mr. Holmes. Shows the bank of a river overshadowed by the heavy boughs of a large oak, against the trunk of which, and in the middle of the picture, the boys sit. Water is to the right, with rushes growing in the foreground corner. (See illustration.)

The following picture, signed R. H. L.—an admirable work in the National Gallery, which is possibly the joint production of Robert Ladbrooke and his son Henry—is ascribed to him. It was bought from Mr. George Donaldson in 1895.

Landscape, with a view of Oxford. Canvas 20 × 28.

In the outskirts of a wood under the shade of large and thickly foliated oak trees, four cows stand in a shallow pool. On the left of the foreground lie felled tree trunks, on the right a wooden paling crossed by steps or a stile leading to an enclosed wood. In middle distance between the trees is open country, beyond which are seen the towers and spires of Oxford rising against a stormy sky.

This is an excellent performance, in which good drawing, crisp touch, and vivacity of colour are united. The painting of the rushes and water weeds is very characteristic.

The River near Baconsthorpe Hall, near Holt, Norfolk.

Canvas 18½ × 28½.

Till lately in Mr. Holmes' Collection at Brooke Hall. Christie's, 1903.

The works of Robert Ladbroke have not hitherto commanded high prices in sales. In the T. Fish Collection sold at Christie, Manson and Woods, March 24th, 1888, *A Woody Landscape with Gipsies* fetched 200 guineas, and *A River Scene*, 310 guineas.

In his old age our artist was considered an odd and somewhat stern man; not altogether companionable. After the early death of his first wife in 1807, he had married again, and had the misfortune to become a widower for the second time in 1828. It is natural to suppose that this sorrow affected him and induced in him that curtness of manner which repelled all advances, and rendered the last fourteen years of his life sadder and more solitary than need have been.

He died the 11th of October, 1842, in the seventy-third year of his age, at his house on Scole's Green, and was buried in the neighbouring churchyard of St. Stephen's, where a tombstone records the deaths of himself and of his two wives. His grave is not very many paces distant from that fatal room in Theatre Plain where the ill-starred Exhibitions were held.

By his first wife he had four sons: Robert, who went into business as a picture-frame maker; Henry, John Berney, and Frederick, the last three of whom became painters.

HENRY LADBROOKE—born April 20th, 1800, at Norwich—wished to enter the Church, but at his father's desire, adopted Landscape-painting, and studied under his uncle, John Crome, for a short time. Being a well-read and sociable man he became a successful Drawing-master, residing at North Walsham, and afterwards at Lynn, in Norfolk. The landscapes which he first painted were small, agreeable transcripts of Nature, of little importance; but afterwards, using larger canvases, his progress was more



J. J. Colman, M.P.

BOLTON ABBEY, 1841. 35 × 50.

Henry Ladbrooke.

marked, showing considerable kinship with the later works of his father. He may be described as a painstaking man, sparing no labour to attain the object he had in view. His best picture, *A Scene near Falmouth*, 42½ × 53, solidly painted, and of good effect, shows us, through an opening in a woody glade, a cart standing before an inn door. The trees are well-branched and intricate. (See illustration, page 191.) Other very successful efforts, which, like the last, are the property of his daughter, Miss Ladbrooke, of Thorpe Hamlet, Norwich, viz. :—

Moonlight on the Old Sea Bank near Lynn. 22 × 33½.

The full moon behind dark pollard trees, and her reflection mingled with their shadows on water in the foreground. (See illustration, page 192.)

A Woodland Slope by the Lakeside.

Show a certain fondness for intricacy of branching. He used canvas of the modern sort, or for small subjects, oil-colour sketching paper glued on to board.

*Miss Ladbrooke.*

A SCENE NEAR FALMOUTH.

Henry Ladbrooke.

His exhibits at Norwich were:—

- | | |
|---|--|
| 1818. (At Theatre Plain.)
<i>A Group of Flowers.</i>
<i>The Interesting Story.</i> | 1824. <i>Virgin, Child, and St. Elizabeth.</i>
<i>Flowers.</i> |
| 1821. (At Sir B. Wrench's Court.)
<i>A Group of Flowers.</i>
<i>Domestic Employment.</i>
<i>The Pancake.</i> | 1829. <i>North Walsham Cross and Market</i>
<i>Place.</i>
<i>Group of Flowers from Nature.</i> |
| 1823. <i>Landscape.</i>
<i>Buzzard and Prey.</i>
<i>Still Life.</i> | 1830. <i>Lane Scene, Knapton.</i>
<i>Scene in Sheringham Park.</i> |
| | 1831. <i>Three Landscapes.</i> |
| | 1833. <i>Weybourne, Norfolk.</i> |

At the British Institution :—

1834. *North Walsham, Norfolk,*
24 × 30.

1836. *Beeston, Norfolk, 27 × 34.*

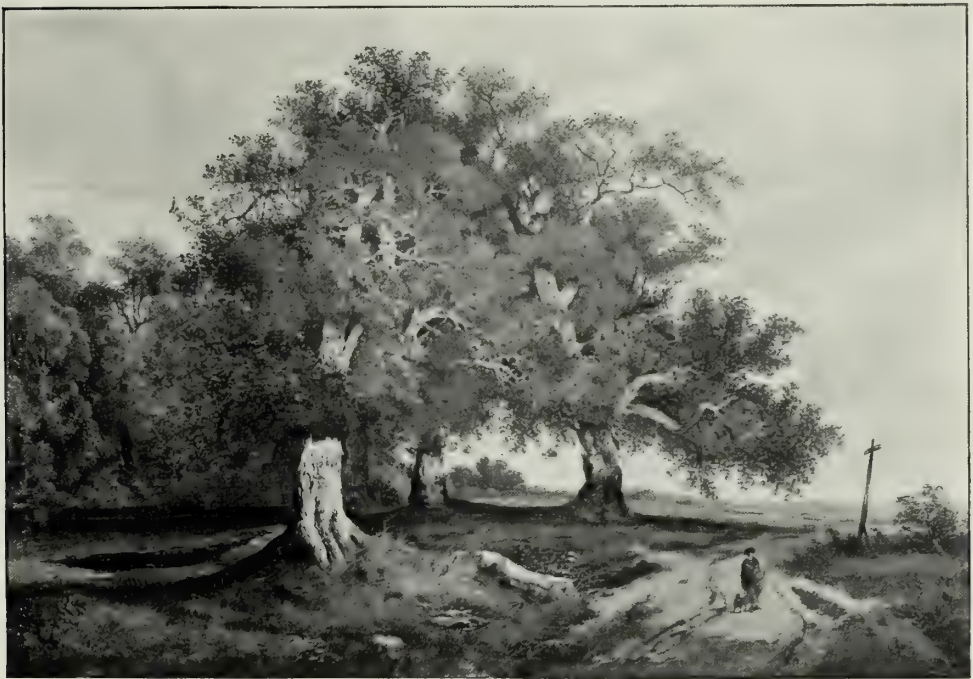
And at Suffolk Street, ten Views, between 1836 and 1865.



Miss Ladbrooke. MOONLIGHT ON THE OLD SEA BANK NEAR LYNN. *Henry Ladbrooke.*

In later life he returned to Norwich, where in his 70th year he died—November 18th, 1870—and was buried in the Norwich Cemetery. Having been always engaged in teaching he was by no means a prolific painter.

JOHN BERNEY LADBROOKE (1803—1879). Robert Ladbroke's third son could more truly be called a pupil of his uncle, John Crome, who always treated him as one of his own children. He became a member of the Norwich Society after his uncle's death and spent the whole of his life in his native city, giving drawing-lessons and painting landscapes, which found a ready sale among the dealers. He was a good colourist and possessed the special talent of being able to work up a very effective picture



Norwich Castle Museum.

POLLARD OAKS.

J. B. Ladbroke.

out of the slightest materials. Thus it may be observed that his pieces often partake rather of the nature of "compositions" than of local scenes. Though he painted rapidly, his execution was refined, and his brushwork perfect. As a rule his pictures sell at prices rather below than above their merit—but one of them, a *Study of an Oak*, which he sold, so I am informed, for about fifty pounds, was afterwards bought in France for ten times as much. Between 1821 and 1872 he exhibited three pictures

at the Royal Academy, ten at the British Institution, and thirty-five at Suffolk Street. In 1859 he built for himself a house and studio on Mousehold—which he named “Kett’s Castle Villa.”

I have observed, in speaking of Robert Ladbroke’s *Views of all the Churches of Norfolk*, that the drawing on stone was done by John Berney. I will now add that a similar work, entitled *Select Views of Norfolk and its Environs*, Printed and Published by J. B. Ladbroke, commenced to appear in 1820. Only two parts, each containing four plates, were issued. These are drawn and lithographed on a fine-grained stone and are more satisfactory than the former work.



J. J. Colman, M.P.

LANDSCAPE—THE RUSTIC BRIDGE.

J. B. Ladbroke.

Notwithstanding that his pictures often have the appearance of being painted for the market yet they show undoubted ability. The best of them, however, are rather to be compared with the works of his fellow-pupil, Stark, than to the triumphs of his master, Crome. For although their component parts—namely, the sky, trees, foreground, cattle and figures are often admirably well rendered, yet one cannot escape from the feeling that they are scenic. His palette is rich and varied.

Pollard Oaks in Autumn Foliage. 19½ × 29½.

In the Norwich Castle Museum is a very effective work. Two oaks, the outposts of a dense wood on the left, the blue depths of which serve as a foil to their bright orange foliage, stand out against the sky—the clear of which is a pale ultramarine, while the floating clouds are a pretty purple-grey. A rutted track on the right with a finger-post and figures. (See illustration, page 193.)

*J. J. Colman, M.P.*

LANDSCAPE.

*J. B. Ladbrooke.**Landscape—The Rustic Bridge.* 19¼ × 29½. J. J. COLMAN, M.P.

In the foreground a stream, with pollard trees in the centre and a woman on a rustic bridge. (See illustration, page 194.)

The Old Manor House. 23 × 33.

Owned by Miss Ladbrooke. Shows us a fine Elizabethan mansion of red brick seen beyond trees, with cattle drinking as they stand in a pool in the foreground.

Landscape. $8\frac{1}{2} \times 11\frac{1}{2}$. J. J. COLMAN, M.P.

Trees near water with cows and a man in the foreground. A cottage and church tower are seen in the middle distance. This picture reminds one of an unusually quiet Stark. The cattle, figures, trees, and clouds are well rendered. (See illustration, page 195.)

His three pictures exhibited at the Royal Academy were:—*A View near Ipswich, 1821; A View near Crostwick Common, Norfolk, 1822; and Heath Scene near North Walsham, Norfolk, 1843.* The following list of his contributions to the British Institution will give a sufficient idea of his subjects and sizes:—

1823.	<i>View on Crostwick Common</i>	34 × 40
	<i>Landscape Composition</i>	34 × 30
1824.	<i>A View near Felbrigg Park, Norfolk</i>	32 × 36
1825.	<i>A Heath Scene</i>	43 × 52
1850.	<i>Lane at Shambourne, Norfolk</i>	24 × 24
1853.	<i>Road Scene at Houghton, Norfolk.</i> Sold for £21 os. od.	No size given.
1854.	<i>Overshot Mill at Ambleside.</i> £31 10s. od.	
1856.	<i>Recollections of a Road Scene in Norfolk.</i>	
1857.	<i>Stock Ghyll Force, Ambleside.</i> £21 os. od.	
1859.	<i>Easdale Stream, Grassmere, Cumberland.</i> £20 os. od.	

Though it is not proposed to give a list of his fifty exhibits at the Norwich Exhibition, as no sizes are given, it may be mentioned that on one occasion five out of his six pieces were selected as prizes for the local Art Union. The most important of them bore the titles—*Bacchus and Ariadne; Beach Scene—Smuggler's landing Cargo; Lane Scene—Boys hunting a Rabbit; Landscape Composition—Italian Scenery; Wreck, with distant view of the Black Castle, County Wicklow; View of the River Yare from Carrow Abbey; and A View of Thorpe, from Whitlingham.*

He died at his house on Mousehold Heath, Norwich, July 10th, 1879, and was buried in the Rosary Cemetery.

FREDERICK LADBROOKE, the youngest son, became a Portrait Painter, and settled at Bury St. Edmund's, in Suffolk. He had the reputation of being indolent, and his work never rose above respectable mediocrity. He sent four subjects—Domestic Scenes—to Suffolk Street, between 1860 and 1864, and exhibited once only at the Norwich Exhibition, in 1825, *A Sketch in Oil*.

Miss Ladbroke possesses a portrait by him, showing such elegance of drawing and delicacy of touch as would probably have secured for him success had his life been prolonged beyond early manhood.

ROBERT DIXON, 1870—1185.

CHARLES HODGSON.

DAVID HODGSON, 1798—1864.

JAMES SILLETT, 1764—1840.

EMMA SILLETT.

CHAPTER X.

ROBERT DIXON. 1780—1815.

ROBERT DIXON, whom Chambers in his "General History of Norfolk" calls "William Robert Dixon," was born at Norwich in 1780. Showing a talent for architectural draughtmanship, he was early engaged as a scene-painter to the Theatre (historically famous as the cradle of Mrs. Siddons—born at Norwich, 1783), which, having been re-arranged and re-decorated after the plans of William Wilkins, the patentee, made a fresh bid for public support on New Year's Day, 1801. To the first Exhibition of the Norwich Society, held at Sir Benjamin Wrench's Court in 1805, he contributed sixteen studies from parts of Old Norwich which have now disappeared. Until 1810 he was a constant exhibitor, sending in all sixty-nine pieces—landscapes, architectural subjects, compositions, and rural scenes. In 1809 he was elected Vice-President—Ladbroke being President of the year—and his name was catalogued as Robert Dixon, Drawing-master, St. Clement's, Norwich.

He published in 1810-11, a beautiful work, entitled "Norfolk Scenery," containing thirty-eight folio plates, etched by himself in the soft-ground method. Technically, these plates are the most perfect examples of that very artistic process, and, as some of them are dated 1810, while on one appears the date 1801—which is possibly an accidental slip of the graver—they seem to compete almost with Crome for priority. (Crome's earliest soft-grounds are dated 1809.) I am particular in recording these facts, because the history of this—the freest and most artistic of etching processes has yet to be written. A quality in his work, which

expert engravers will appreciate, is its purity and freedom from re-touching or rouletting.

It is recorded of Robert Dixon that, although tempted by good offers of an appointment as scene-painter in the Metropolis, where his fellow-townsmen, William Capon, was at the head of the profession, nothing could induce him to leave Norwich. During the last four years of his life we hear little of him. He died at the early age of thirty-five on the 1st of October, 1815.

There is in the Victoria and Albert Museum, South Kensington, a water-colour drawing by him of a

Farmyard, with Figures and Cattle,

Which is dated 1809, and shows him an adherent of the older school.

We have a thatched barn to left of centre mid-distance. A cart and horse standing somewhat nearer; a man loading it. A rustic walking with a woman; and in front of all a man wheeling a barrow. All these figures are grouped on the left. On the right, in foreground, against the barn, a harrow, a tub, etc. In mid-distance to right, an enclosed cowhouse with cattle. This drawing is modelled in Indian ink, over which are flat washes of colour. The figures are well drawn, but distinctly theatrical, and the foliage is massed as if designed for scenery.

In the Norwich Castle Museum there is a drawing of

St. Leonard's Priory.

As he never exhibited elsewhere than at Sir Benjamin Wrench's Court, the following list will be acceptable.

- | | |
|--|--|
| 1805. <i>Fye Bridge, Norwich.</i>
<i>View up the River from Fye Bridge.</i>
<i>Thorpe Hall, Norfolk.</i>
<i>In Thorpe Hall Yard. A Sketch.</i>
<i>Part of St. Andrew's Workhouse (2).</i>
<i>Part of Tanyard at Halesworth.</i>
<i>Unloading a Wherry.</i>
<i>Near Magdalen Gates.</i>
<i>Mill on Mousehold.</i>
<i>Cottage in Heigham.</i>
<i>Horning Ferry.</i>
<i>Lakenham (2).</i>
<i>Fellmonger's Yard.</i> | 1806. <i>Head of Laocoön.</i>
<i>Owen's Cottage.</i>
<i>Imitation of Bronze (2).</i>
<i>The Dolphin at Heigham.</i>
<i>Coslany Bridge.</i>
<i>St. Michael's Coslany Church.</i>
<i>Fye Bridge Quay.</i>
<i>Scene at Halesworth.</i>
<i>Cupid benighted (2).</i>
1807. <i>Imitation of Basso-relievo.</i>
<i>Compartment for a Drawing-room (2)</i>
<i>The Ale-house Door.</i>
<i>Cannock Gate, Lynn.</i> |
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| <p>1807. <i>Burlingham Church.</i>
 1808. <i>Cottages at Filby.</i>
 <i>The Dispute between Hudibras and Sidrophel.</i>
 <i>Ralpho interceding for the Fiddler</i>
 <i>(from Hudibras).</i>
 <i>The Cottage Door.</i> A Composition.
 1809. <i>The Flordon Black Horse.</i>
 <i>View at Lakenham.</i>
 <i>View on Mousehold Heath.</i>
 <i>Entrance to Cromer.</i>
 <i>Ruins of a Tower on the City Walls.</i></p> | <p>1809. <i>Cottage Scene (Indian ink) (2).</i>
 <i>Pencil Sketches at Flordon, Caister, Filby, and Newton.</i>
 1810. <i>Deloraine opening the grave of Michael Scott.</i>
 <i>View between Overstrand and Cromer.</i>
 <i>Cromer Mill.</i>
 <i>Beach Scene, Cromer (2).</i>
 <i>Whelford Bridge.</i>
 <i>Runton Common.</i>
 <i>Runton and Beeston.</i></p> |
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CHARLES HODGSON.

BORN in the third quarter of the eighteenth century, early devoted to teaching, we find Charles Hodgson in the year 1802 keeping a Boarding School for Young Gentlemen at 47, Wymer Street; while Jane Hodgson, presumably a member of the same family, perhaps his sister, conducted a Young Ladies' Boarding School at No. 6 in the same street, an establishment which was continued there for a number of years.

From the beginning he made drawing and painting his hobby. No doubt his talent had been developed by teaching in his own school. His first exhibited picture appeared on the walls of the Royal Academy in 1802, where between that date and 1824 he sent, at long intervals, four altogether—all being views of buildings. Only one other picture was exhibited in London, viz., in 1824, at the British Institution, to wit,

A Street Scene, Norwich, with part of the Guildhall and Upper Market and St. Peter's Mancroft Church. Size 26 × 29.

Having secured an appointment as Mathematical Master at the Norwich Free School, and become widely known as a visiting Drawing-master, he associated himself with Crome and Ladbrooke in the establishment of the Norwich Society's Exhibition. His contributions, the earliest of which were in water-

colour, were always appreciated by Norvicensians, being literally accurate views of buildings and interiors that were well known to them. Little fault can be found with them for their drawing or perspective, and they always will retain a certain antiquarian value. His friends afterwards induced him to paint in oil, and in that medium the same subjects appear with less hardness. He was a man of retiring character, nevertheless he was elected President of the Norwich Society in 1813, and in 1825 had the honour of being appointed "Architectural Draughtsman to H.R.H. the Duke of Sussex." As a fair example of his style in 1805, see

A Sketch of the Saxon Screen in Norwich Cathedral.

Panel 14 × 10.

H. F. GRAY.

Through an open door we see the screen and part of some of the Cathedral arches. A verger and visitor in conversation.

The following is a list of his exhibits at the Norwich Exhibitions:—

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| <p>1805. <i>A Landscape</i> (3).
<i>Moonlight.</i>
<i>Interior of the Chancel of Norwich Cathedral.</i>
<i>Sketch of the Saxon Screen in Norwich Cathedral.</i>
<i>Two Views in Switzerland, after Chiparte.</i>
<i>Ruins discovered in the Lower Close, Norwich, of the Dormitory and Refectory.</i>
<i>Two Views in Switzerland.</i>
<i>Fall on the River Arve.</i>
<i>A View in the Cloister of Norwich Cathedral.</i>
<i>One of the Aisles in the Cathedral.</i></p> | <p>1806. <i>Saxon Screen, Norwich Cathedral.</i>
<i>Duke Humphrey's Tomb, St. Alban's Abbey, Herts.</i></p> |
| <p>1806. <i>Eagle Tower, Carnarvon Castle, North Wales.</i>
<i>Court of Conway Castle, North Wales.</i>
<i>Ponty Pair, near Llanwrst, North Wales.</i>
<i>Carnarvon Castle, North Wales.</i>
<i>Chester Cathedral.</i>
<i>Three Landscapes.</i>
<i>View of Norwich Cathedral.</i>
<i>View of Bishop Goldwell's Monument.</i>
<i>Jesus Chapel, Norwich Cathedral.</i></p> | <p>1807. <i>Design for a Gothic Chancel.</i>
<i>Figures.</i>
<i>A Roman Urn.</i>
<i>Sepulchral Chapel at Tewkesbury.</i></p> <p>1808. <i>Interior of a Church. A Composition.</i>
<i>Spanish Christening.</i>
<i>View in Steindrop Church.</i>
<i>Bishop Stanbury's Chapel.</i></p> <p>1811. <i>Interior of St. Peter's Mancroft.</i></p> <p>1816. <i>Interior of St. Stephen's Church, Norwich.</i></p> <p>1817. <i>North Entrance to the Choir, Norwich Cathedral.</i></p> <p>1819. <i>An Interior, with the Monument of the Paston Family, Paston, Norfolk.</i></p> <p>1820. <i>View of Norwich.</i></p> <p>1821. <i>Scene in Norwich Market.</i></p> <p>1822. <i>Scene near Braintree, Essex.</i></p> <p>1823. <i>Street Scene, Norwich.</i></p> <p>1824. <i>South Transept of Rouen Cathedral.</i></p> <p>1825. <i>Norwich Market.</i>
<i>Interior of the Choir, Norwich Cathedral.</i></p> |

DAVID HODGSON. 1798—1864.

FROM childhood the constant companion of his father, Charles Hodgson, who took him on a sketching excursion to North Wales in 1805, young David made his *début* at the Norwich Exhibition in 1813. From that, his fifteenth year, to the end of his life he was a constant exhibitor. Nevertheless, as he had to give a very large proportion of his time to teaching, and sold many of his pictures privately, the total of his exhibited



Norwich Castle Museum.

D. Hodgson.

FISHMARKET. ($23\frac{1}{2} \times 17\frac{1}{2}$.)

works does not exceed two hundred, of which only one appeared at the Royal Academy, twenty-seven at the British Institution, and eleven at Suffolk Street. He also exhibited at Liverpool, Manchester, and Newcastle-on-Tyne. The life of an average Drawing-master does not present many notable occurrences, and of David Hodgson it can only be recorded that, while steadily attending to his daily rounds of duty, he secured the goodwill of all



Norwich Castle Museum.

FROM WHITEFRIARS' BRIDGE.

D. Hodgson.

his fellow-artists, and was, in 1825, honoured by H.R.H. the Duke of Sussex, who appointed him his painter of Domestic Architecture. His father and himself were steady supporters of Crome, whom he always regarded with sincere affection. In his "Reverie, or Thoughts suggested by a Visit to the Gallery of the Works of Deceased Artists of Norfolk and Norwich, August 20th, 1860," he compares Old Crome among painters to Robert Burns among poets.

In the same pamphlet he speaks favourably of Ladbroke, Vincent, James Stark, and John Berney Crome, concluding thus:—"Distinct in their subjects John Sell Cotman and Charles Hodgson, both excellent architectural draughtsmen. Of these the latter has left but few specimens—the former a *Monumentum ære perennius* in his Normandy work." Then follows a poem by himself and an essay by his son, David Hodgson, jun. We find David Hodgson appointed Drawing-master at the Norwich Grammar School and taking part in all the functions and conversaciones of the Norwich Society, subscribing for the various Art books illustrated by his fellow-members, and associated with the younger members, including R. Leman, J. Barwell, C. Muskett, and Thomas Lound, in establishing the Norwich Amateur Club for practise in sketching.

Of his paintings it may be observed that they are generally of a small cabinet size—and that, at moderate prices, they sold readily, being agreeable, open-air representations of the many picturesque nooks and corners of Old Norwich. It is pleasant to be able to record that at the end of a busy life David Hodgson was in fairly comfortable circumstances. He had lived for many years at Tombland, but about 1856 he removed to Grey Friars, Priory Lane, King Street. Loved by all, and particularly by his former pupils, he was seldom without a companion on his sketching excursions. Mr. A. W. Spratt, Fellow and Tutor of St. Catherine's College, Cambridge, writes to me thus of him:—"Dear old David Hodgson!—a kind and genial soul as ever lived—he taught me drawing, and I have been out sketching with the old man more than once."

Before speaking of his paintings more particularly, I will notice that David Hodgson etched several plates—one after the drawing his father had exhibited in 1805 of the Ruins of the Dormitory and Refectory formerly standing on the south side of the Cathedral.

In the Norwich Castle Museum there are four very creditable works by him. These we reproduce:—

Sandling's Ferry. 16 × 11¾. NORWICH CASTLE MUSEUM.

A white-plastered tower with adjoining cottage, both pent-roofed, and relieved against cloudy sky, rise above a bushy bank, at the foot of which cattle are standing by the water's edge. A flight of rooks is wheeling round the crest of the tower.

This picture, solidly painted with rather fluid impasto, is well centered and of good colour to which the enrichment of the white plaster with russet blotchings and stains contributes.

*Norwich Castle Museum.*

SANDLING'S FERRY.

D. Hodgson.



Norwich Castle Museum.

D. Hodgson.

THE NAVE OF NORWICH CATHEDRAL.

The Nave of Norwich Cathedral. 35½ × 27½.

The grand Norman nave; its massy pillars and semi-circular arches supporting the lofty vaulted roof; its perspective ending in the choir with a glimpse of the circular apsidal chapel beyond. All these features as well as the tracery of the windows in the lanthorn are sufficiently well rendered. We note in this very effective picture the same appreciation of enriching stain-marks on the white columns to which we have directed attention in the last piece. The figures on the floor are spotted with red, green, and yellow shawls, and the shadows are brownest towards the foreground—points deserving of notice.

*J. J. Colman, M.P.*

OLD FISHMARKET, NORWICH.

D. Hodgson.

The four following pictures belong to Mr. R. Geldart:—

The Old Fishmarket, Norwich. 10 × 12.

View from Blackfriars' Bridge looking towards the Cathedral.

10 × 12.

Elm Hill. 10 × 12.

The Crypt under the St. Thomas à Becket's Chapel. 13½ × 16.

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The next four to J. J. Colman, M.P. :—

King Street Gates. $6\frac{3}{4} \times 8\frac{3}{4}$.

Malthouses, a public-house and cattle in the foreground. A distant view of the Castle behind.

The Old Post Office Court, Norwich, in 1830. $7\frac{1}{2} \times 5\frac{1}{2}$.

Sir Benjamin Wrench's Court, Norwich, 1860. $7\frac{1}{2} \times 5\frac{1}{2}$.

Old Fishmarket, Norwich. $26\frac{3}{4} \times 34\frac{1}{2}$. (See illustration, page 209.)

Mr. G. C. Eaton owned the next two :—

A Wayside Copse. 13×10 (about).

A man in a red vest seated by the side of a rough path. A woman and child in blue under trees behind. This is a free sketch of excellent colour.

Pull's Ferry on the Norwich River. 10×12 (about).

The river in foreground, with masted boats moored, and ferry-boat moored in front of the ferry-house and landing-stage, shadowed with trees in the right and centre of middle ground.

Nothing would be gained by giving a complete list of his works, if that were possible. They are to be met with in many Norwich houses and are easily recognised. But as indicating sizes and dates the following catalogues may be useful.

Exhibited at the British Institution :—

1822.	<i>Wood Scene</i>	31 × 35
1824.	<i>The Interior of St. Stephen's Church, Norwich</i>	29 × 27
1825.	<i>Landscape Composition</i>	30 × 34
1826.	<i>A Scene near Norwich</i>	43 × 53
1827.	<i>Scene in Norwich Market Place</i>	17 × 16
1828.	<i>The Erpingham Gate House, Norwich</i>	43 × 38
	<i>St. James' Street, Norwich</i>	15 × 17
	<i>Guildhall Porch, Norwich</i>	15 × 17
1829.	<i>Tombland, Norwich</i>	37 × 43
	<i>Tombland, Norwich</i>	25 × 32
1838.	<i>Lower Bridge Street, Chester</i>	27 × 32
	<i>In Watergate Street, Chester</i>	27 × 32

1852.	<i>The Choir of Norwich Cathedral, looking East</i>	48 × 39
1853.	<i>The Bishop's Palace Gate</i> (no size given)	Price 12 gns.
1854.	<i>The Town Hall, Lynn, Norfolk</i>	" 25 "
1856.	<i>Lamb Row, Chester</i>	" 7 "
	<i>Ship Tavern, Lynn, Norfolk</i>	" 7 "
1857.	<i>Becket's Chapel, Norwich</i>	
1858.	<i>The Octagon, Ely Cathedral</i>	" 30 "
1861.	<i>Bishopgate Bridge, Norwich</i>	" 15 "

List of David Hodgson's works exhibited at the Norwich Exhibitions:—

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| <p>1813. <i>Salisbury Cathedral.</i>
<i>Distant View of Dublin.</i></p> <p>1814. <i>A Cemetery. A Composition.</i>
<i>Norwich Castle.</i>
<i>A Head.</i></p> <p>1815. <i>The Gate House, Tombland.</i></p> <p>1816. <i>Sketch in Oil—Norwich Cathedral.</i>
<i>Flowers from Nature.</i>
<i>View in Norwich Cathedral.</i></p> <p>1817. <i>South Aisle of the Nave of Norwich Cathedral.</i>
<i>Interior of the Hall, St. John's Maddermarket.</i></p> <p>1818. <i>Interior of the Choir, Norwich Cathedral, looking west.</i>
<i>View of Conway Castle, Carnarvonshire. From a sketch in 1805.</i>
<i>Great Hall, Conway Castle. From a sketch in 1805.</i>
<i>Carnarvon Castle. From a sketch in 1805.</i></p> <p>1819. <i>Design from Scott's "Lay of the Last Minstrel," illustrating the lines in Canto II. Beginning</i>
"I would you had been there to see
How the light broke forth so gloriously," etc.
<i>Design for finishing the Tower of St. Peter Mancroft, Norwich.</i>
<i>Design for an Ornamental Building adapted to Park Scenery.</i></p> <p>1820. <i>Archway under the Steeple of St. John's Maddermarket, Norwich.</i>
<i>Interior of St. Stephen's Church, Norwich.</i>
<i>Transverse View of Hellesdon Church.</i>
<i>Two Prison Scenes. Sketches for Pictures.</i></p> | <p>1820. <i>Sketch in Sepia.</i>
<i>The Queen's Gate, Carnarvon Castle—Evening.</i>
<i>Perspective Elevation of a Design for a Nobleman's Mansion.</i>
<i>Perspective View of the Residence of P. M. Martineau, Esq.</i>
<i>View of Greenwich.</i>
<i>View of Brighton.</i>
<i>Waterfall in North Wales.</i></p> <p>1821. <i>The Chancel of Paston Church.</i>
<i>Scene in St. Martin's-at-Oak.</i>
<i>Group of Trees in Tuck's Wood, Lakenham.</i>
<i>A Triumphal Arch.</i>
<i>A Landscape.</i></p> <p>1822. <i>The Norwich Fishmarket.</i>
<i>Woodland Scenery.</i>
<i>A Storm Retreating.</i></p> <p>1823. <i>Scene at Cottishall.</i>
<i>Scene in the Interior of Norwich Cathedral.</i>
<i>West Entrance of Norwich Cathedral.</i>
<i>Interior of St. Stephen's Church, Norwich.</i>
<i>Scene at St. Martin's-at-Oak.</i>
<i>Scene from Nature.</i>
<i>The South Porch of Chester Cathedral. A sepia drawing.</i>
<i>Ruin in the Bishop's Garden, Norwich. Sepia.</i>
<i>Guildhall Porch, Norwich.</i>
<i>Distant View of Bracondale.</i></p> <p>1825. <i>Scene composed near Norwich.</i>
<i>Distant View from Bracondale.</i>
<i>Distant View from Acle.</i>
<i>Scene near Stratton Strawless.</i></p> |
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| <p>1825. <i>Street Scene, Norwich.</i>
<i>South Entrance of Chester Cathedral.</i></p> <p>1826. <i>The Bishop's Great Gate, Norwich.</i>
<i>Haymarket, Norwich.</i>
<i>Norwich Fishmarket.</i>
<i>All Saints' Church, Norwich.</i>
<i>Scene on Tomblond.</i>
<i>St. James' Church, Norwich.</i>
<i>Scene in Norwich Market Place.</i></p> <p>1829. <i>Bishopgate Bridge, Norwich.</i>
<i>St. James' Street, Norwich.</i>
<i>Guildhall Porch, Norwich.</i>
<i>Street Scene, King's Lynn.</i>
<i>Study from Kimberley Park.</i>
<i>Two Studies of Ash Trees.</i></p> <p>1830. <i>Sir Benjamin Wrench's Court.</i>
<i>Lamb Row, Chester.</i>
<i>Old Post Office Court, Norwich.</i>
<i>Two Landscapes.</i>
<i>Interior of Norwich Cathedral.</i>
<i>Bishopgate Bridge.</i>
<i>Old Ferry House.</i>
<i>Fruit Piece.</i>
<i>A Study in Kimberley Park.</i></p> | <p>1831. <i>Interior of St. Mary's Chapel, Chester.</i>
<i>Old Buildings in Chester.</i>
<i>Cottages in Chester.</i>
<i>Erpingham Gate House, Norwich.</i>
<i>Draining Mill.</i>
<i>Lower Bridge Street, Chester.</i>
<i>Town Hall, Chester.</i>
<i>Landscape and Cattle.</i></p> <p>1832. <i>Mausoleum, Wroxham.</i>
<i>Bishopgate, Norwich.</i>
<i>St. Margaret's Church, Lynn.</i>
<i>Scene from the New Mills.</i></p> <p>1833. <i>The Keep, Castle Rising.</i>
<i>In the Cloister, Chester Cathedral</i>
<i>(2).</i>
<i>St. Michael's Porch, Chester.</i>
<i>Interior of St. Mary's Chapel, Chester.</i>
<i>Old Houses at Bristol.</i>
<i>Interior of Godmanham Church, Yorkshire.</i>
<i>The Mendicant.</i>
<i>Trees at Cringleford.</i>
<i>The Crypt, Norwich Cathedral.</i>
<i>The Fishmarket, Norwich.</i></p> |
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JAMES SILLETT. 1764—1840.

THE Silletts or Selleths were from Eye, a little Suffolk town about thirty miles due south of Norwich, to which latter city James Sillett the elder removed soon after marriage. His eldest boy, James Sillett, was born at Norwich in 1764, and after a few years attendance at the school, we find him being brought up to follow the trade of a heraldry-painter. Having a higher ambition, he got himself released from this engagement and went up to London, where he entered as a student at the Royal Academy Schools in 1781. There he remained working steadily and attending the lectures of Sir Joshua Reynolds and James Barry until 1790. At this period he was employed by the Polygraphic Society in copying pictures for the engravers. He

also secured engagement as a scene-painter with Capon, a Norwich artist, who had much employment at the Italian Opera House, and at Drury Lane for John Kemble.

He sent, for the first time, to Somerset House, in 1796, and continued contributing to the Academy Exhibitions for forty-one years; his total exhibit there being forty-three pieces, mostly of game and still life, fruit pieces and flower groups, evidencing study of Van Os. There were also a few miniatures, a branch of Art in which he truly excelled.

Having married, in 1801, Ann Banyard, of East Dereham, through whom he acquired some little property, he left the Metropolis and took a house in Norfolk Street, King's Lynn, in 1804. There he taught drawing, and produced the series of views afterwards published in Richard's "History of Lynn." After the first of the Artists' Society's Exhibitions was held in Norwich, Sillett became a member, sending a dozen pieces to the Second Exhibition, 1806, at Sir Benjamin Wrench's Court. In 1810 he returned to Norwich, where his social qualities soon secured for him an important position among the artists, who elected him their Vice-President in 1814, and their President the following year. He had then, for ten years, been an untiring supporter of the Exhibitions, contributing no fewer than 140 pieces, which were the more acceptable because, being for the most part careful representations of fruit, flowers, game, and insects, with one or two miniatures thrown in, they did not compete with the productions of the other professional members of the Society. It was, therefore, a severe blow to the Society when he was tempted to join with Ladbrooke and Thirtle in establishing a rival Exhibition on Theatre Plain. As he had been the President of the Norwich Society in 1815, his presence gave to the secessionist's Exhibition that appearance of continuity which was claimed for it on the catalogue, where it was called the "Twelfth Exhibition of the Norfolk and Norwich Society of Artists," 1816.

At this time he was living on the west side of Castle Ditches. His flower and fruit-painting appealing particularly to ladies, he announced himself as a Drawing-master, and contributed no fewer than thirty-four pieces.

To the next, the 1817 Exhibition at Theatre Plain, he contributed twenty-four works—Fruit, Flowers, Fish, Game, and four Miniature Portraits. His daughter, Emma Sillett, also exhibiting seven drawings of Fruit and Flowers. Finally, to the 1818 Exhibition, the last of this secession, he sent twenty-eight pictures and drawings of the same class.

Whatever heartburnings were created by this rivalry, Sillett had no part in them. On the failure of the Exhibition, in 1819, we find him again exhibiting at Sir Benjamin Wrench's Court. And, although he was not welcomed back to membership until the re-organization of the Society in 1828, he never missed an exhibition from that time until the final closing of the series in 1833. He was also a regular attendant at the conversaziones commenced in 1830.

After his return from a short visit to Rotterdam and Leyden, of which places he exhibited views at the Exhibition in 1828, James Sillett published, in oblong royal quarto size, a series of fifty-nine *Views of the Churches, Chapels, and other Public Edifices of the City of Norwich*. These are carefully lithographed on a finely grained stone, without signatures on the early views, and on the later ones only the initials J. S. It is probably something more than a coincidence that Ladbroke, on the failure of the Exhibition in Theatre Plain, had already embarked upon a similar work—*Views of the Churches of Norfolk*, published in 5 vols., 700 plates, dated from 1821 to 1832, and that both works should have been carried out in Lithography. The differentiating feature of Sillett's book is that he gives views of the Dissenting Chapels and Friends' Meeting Houses. But neither of these works is of much artistic value, and the views are too small for details.

In his later years he resided at Upper King Street, Norwich, where he was always glad to receive visits from fellow-artists, who resorted to him for advice and encouragement. Towards his end he said: "Existence would no longer be desirable when deprived of the use of my pencil." He worked till six hours before his death, which occurred on the 6th of May, 1840.

James Sillett is placed in our book rather on account of his long association with the leaders of the Norwich School, than because of his sharing their views or methods of work. As we

have seen, his education was purely Academic, and his style, acquired rather by copying the Dutch masters than by going with an open mind to Nature. His chief qualities are those of technical skill in finishing, and extreme carefulness. To give the lists of his works, which I have before me, would be of small advantage. Out of the 342 works exhibited at Norwich and London, 100 are Fruit pieces; 65 are of Flowers; 63 of Birds; 26 of Fish; 21 Dead Game; 13 Live Game; 10 Shells, Feathers, and Insects; 12 Portraits in Miniature; 4 Moonlights.

Of his landscapes, the chief feature of which is their precise and neat drawing, the following list will suffice:—

Boats aground near Boston, 1810; *A Squall, Boats coming in*, 1811; *Moonlight Scene in Lynn River*, 1812; *Morning in Lynn River*, 1816; *Afternoon in Lynn River*, 1816; *Night, with a House on Fire*, 1812; *View in Cattermole Gardens, Thorpe*, 1813; *East Dereham Church*, 1814; *South View of Norwich Cathedral*, $16\frac{1}{2} \times 12\frac{1}{2}$, 1816 (Mr. Colman's), Oil; *St. Miles' Church, Norwich, showing the Thorpe Chapel*, Oil, $6\frac{3}{4} \times 9\frac{3}{4}$, (Mr. Colman's); *View on Yarmouth Beach*, 1812; *Winter*, after Teniers, 1816; *Interior of a Stable*, 1813; *Moonlight View of the Escorial Palace*, from a sketch by a gentleman traveller, 1816; *View of Honingham Hall*, 1818; *Scene in the New Forest*, 1818; *Moonlight*, 1820; *View at Kirby Bedon*, 1816; *His late Majesty George III. and Suite shooting Snipe in a Snowstorm*, 1823; *View of Rotterdam, and View of Leyden*, 1828; *Norwich Castle*, 1830; *View of the Shirehall*, 1830; *The Village Ale-house*, 1828; *A Rime-frost*, 1828.

The following are unusual subjects:—

A Boa-constrictor seizing a Deer, 1817; *A Tiger prowling through an Indian Village*, 1818; *The Produce of an Afternoon's Amusement*, 1818; *The Decoy*, 1822; *Portrait of a Racehorse*, 1822; *Portrait of a Greyhound*, 1822; and *The Larder Protected*, 1832.

His daughter, Emma Sillett, painted Shells, Butterflies, Fruit, Flowers, Designs for Screens, Foreign Birds and Insects. She exhibited 48 works at Norwich between 1813 and 1833.

JOHN THIRTLE. 1777—1839.

CHAPTER XI.

JOHN THIRTLE. 1777—1839.

THIS admirable water-colour artist saw the light in Norwich, nine years after the birth of Crome. His parents, John and Susannah Thirtle, were humble folk, occupying a modest house in Elephant Yard, Magdalen Street, Norwich, where the father, John Thirtle, pursued his avocation of a working shoemaker. The date of our artist's birth is not certainly known, but his baptism is entered in the Parish Register of St. Saviour's, as taking place on the 22nd of June, 1777. About his youthful days—what were his associations, opportunities, and education—surmise must suffice. The lives of the honest poor are seldom recorded. It appears, however, that he was sent up to London, a mere boy, and entered the service of a frame-maker. Whether he took with him to the metropolis a bias towards art, or acquired it there, we are not told, but it became his practice to occupy all his leisure with drawing. As soon as he had mastered the business of frame-making, he returned to his native city, and opened a shop close to his father's place in Magdalen Street, the window of which he filled with prints, specimens of his portraits and miniatures. This is believed to have been in about 1800.

Being a very steady and judicious man, content with a moderate share of success, and not easily induced to throw away even a meagre livelihood for a more shadowy ambition, he continued to occupy this shop even when his position as an artist was assured. As time went on he added to it the trade of a carver and gilder. This business, supplemented by a moderate success as drawing-master and miniature painter, rendered him somewhat independent of fickle fortune, though at the same time it limited

his opportunities for landscape painting. It was in the early days of this business venture that he became acquainted with young Cotman. He may have known him before his visit to London in 1798-9, or during his first Christmas holiday return to his parents in London Street. The association could hardly have been intimate, probably amounting to little more than comparing progress during sketching excursions in Norwich. It served, however, to kindle that interest which prompted Thirtle, whenever his business took



THIRTLE HOUSE, 61, MAGDALEN STREET, NORWICH.

him to London, to visit Ackerman's shop and look at the sketches which young Cotman had sent there for sale. How in riper years Thirtle and Cotman became more and more associated, until their friendship was cemented—as that of Crome with Ladbrooke had been—by marrying sisters, will be told in its proper place.

In the Loan Exhibition of Thirtle's works, held during 1886, under the auspices of the Norwich Art Circle, the earliest date (about 1800), is assigned to

25. *A Windmill.*

Windmill in the left centre, with cottage and trees to the right. Signed, J. Thirtle. Size, $10\frac{3}{4} \times 14\frac{1}{2}$. Lent by Miss Woodrow, who also owned the portrait of himself and his wife, dated 1816.

Although there are few of Thirtle's early works dated, we find that in 1803 he had attained to such a position as a water-colour artist and drawing-master as to be associated with John Crome, R. Ladbroke, C. Hodgson, W. C. Leeds, and the other Norwich Artists, who, aided by distinguished amateurs, founded the Norwich Society; and, two years later, he sent to the First Exhibition held by this Society at Sir Benjamin Wrench's Court, the following five works:—

1805.

Portrait of His Sister.

Portrait of a Lady.

Venus and Cupid, after Westall.

Cottages.

Welsh Cottages.

There is no doubt Thirtle in the beginning looked upon portrait in miniature as destined to be his chief support. It is interesting to find Thirtle, Cotman and Ladbroke, and Leeds, the Vice-President, all holding the same opinion about portraiture being the only means of salvation for artists in England. That it was a mine of wealth in Norfolk, as elsewhere, during those præphotography days, goes without saying. Thus, in the Jerningham letters, Miss Fanny Jerningham, writing to her sister, Lady Bedingfield, says of her Norwich Drawing-master:—

“My master told me that the year before last (1795) he did in all 370 drawings of different sorts—painted a miniature a day for a fortnight,” etc.

Thirtle, seeking employment in this branch of Art, sent to the Norwich Exhibitions of 1805-6 eight miniatures.

The following, which were exhibited in the Loan Exhibition, probably belong to this period:—

8. *Portrait of the Artist's Sister, afterwards Mrs. Russell.* A miniature on a brooch.

11. *The Artist's Sister, Mrs. Russell.* Miniature.
 12. *The Artist's Mother.* Miniature.
 19. *The Artist's Mother.* A Sketch. $4\frac{1}{2} \times 3\frac{1}{2}$
 20. *The Artist's Mother.* $10\frac{1}{8} \times 7\frac{5}{8}$

The above owned by Benjamin Russell.

9. *Mr. Robert Tallent.* } Miniatures. R. BAGGE SCOTT.
 10. *Mrs. Robert Tallent* }

Even his *Venus and Cupid* (1805), after Richard Westall—that surprising genius (of Norfolk parentage), born at Hereford in 1765, was also a bid for miniature work.

1806. To Sir Benjamin Wrench's Court he sent seventeen works—the largest number he ever contributed to one Exhibition.

<i>Thorpe Hall.</i>	<i>Portrait of a Lady.</i>
<i>Portrait of Mr. James Thirtle.</i>	<i>Nymph Bathing.</i>
<i>A Mill on Mousehold Heath.</i>	<i>The Mushroom Gatherer.</i>
<i>View on the River Wensum, St. George's, Norwich.</i>	<i>Portrait of a Lady.</i>
<i>Mettingham Castle.</i>	<i>Despairing Lover.</i>
<i>Bishop's Bridge, Norwich.</i>	<i>Portrait of a Lady.</i>
<i>Portrait.</i>	<i>Lakenham Mills.</i>
<i>Portrait of his Mother.</i>	<i>The Lime Kiln.</i>
	<i>The Font in Binham Abbey, Norfolk.</i>

In 1807 he sent to the Norwich Exhibition only the following three pieces:—

<i>View on the River, near the Devil's Tower.</i>	<i>Bishop's Bridge.</i>
	<i>Fye Bridge, Norwich.</i>

Fye Bridge, Norwich. $9\frac{1}{4} \times 13$. J. J. COLMAN, M.P.

A View from the Quay Side.

In 1808 he contributed five, viz. :—

<i>View on the River Wensum, near King Street Gates.</i>	<i>Walter and Jane.</i>
<i>Part of the Interior of Binham Abbey.</i>	<i>Portrait of a Lady.</i>
	<i>Tan Yard, Thorpe, near Norwich.</i>

The last mentioned is probably Mr. Reeve's *Tan Yard, Norwich.* $6\frac{3}{4} \times 10\frac{3}{4}$. An old tan house, with a large clock dial in the gable. There are men at the tan pits in the foreground. The colouring is bright, fresh, and refined; the sky delicate. Very effective are the touches of Cologne earth and neutral grey in the depths of the doorways. From Mr. C. L. Nursey's Sale at Thorpe. (See illustration.)

This year he sent to the Royal Academy his only exhibit there, a subject catalogued as—642, *Walter and Jane*. J. Thirtle, Norwich.

In 1809 he sent to the Norwich Exhibition the following seven drawings:—

Cottage.
Mill and Cottage on Mousehold Heath.
Cottages. Study from Nature.
North-west View of Fye Bridge,
Norwich.

View near Thorpe—Evening.
Interior from part of Norwich Cathedral.
The Devil's Tower, near King Street
Gates—Evening.



TAN YARD, NORWICH.

Thirtle.

The Devil's Tower. 13 × 17. NORWICH CASTLE MUSEUM.

Most effective and characteristic. The view is taken from the left bank. Looking up the river towards Norwich Castle, the grey form of which is seen on the horizon, we have prominently before us, on the right, the grim shell of the Devil's Tower, strongly reflected in the river that washes its foot. A pleasure-boat with reefed sail is being rowed slowly and laboriously along the silent highway. On the left bank, opposite the tower, is a wooden hoarding, enclosing a landing dock, where two wherries lie moored. Clouds are driving across the sky through which there is a burst of light most effectively mirrored on the glassy flood—centering the picture. Old Masters, 1892. Colman Bequest, 1899. (See illustration.)

1810. His contribution this year consisted of:—

Norwich—Evening.
View on the River, looking from Carrow
Bridge, Evening.
Sketch on the River, near Heigham.
Boat-builder's Yard, Norwich.

View on the River, near Cow Tower,
Norwich.
Cottage, Lakenham.
Southgates, Yarmouth.

Old Houses on the Wensum, Norwich. Size $8\frac{1}{4} \times 5\frac{7}{8}$.

PRINT-ROOM, B.M.

Wherry and boats on river in the foreground; Snuff Tower in the distance. This tower was formerly called the Black Tower, and was used at the time of the plague as a pest-house. From the Reeve Collection.



Norwich Castle Museum.

THE DEVIL'S TOWER.

Thistle.

Water-gate, Lower Close, Norwich. Size $11\frac{1}{4} \times 15\frac{1}{4}$.

JAMES REEVE.

Standing in the courtyard of the Lower Close, the spectator has on his right a perspective of houses, a woman approaching, and on his left

a group of fowls; and his view is terminated by the Water-gate which crosses the picture in the middle distance. Through its flat archway and above an adjoining roof, masts of the boats lying off Pull's Ferry are visible, and beyond them a distance of hills. Old Masters, 1892. Illustrated in the N.A.C., Thirtle Exhibition Catalogue, 1886.

Boat-builder's Yard. Size $7 \times 13\frac{1}{4}$. GEO. O. CLARK.

A sketch of a wherry and boats on bank.

1811. This year was rendered notable by the election of his friend Cotman to the Presidentship of the Norwich Society, and by the publication of Cotman's First Series of Etchings. It goes without saying that Thirtle's name was among those of the subscribers. Later on we shall find him receiving subscriptions at his shop for Cotman's works; his name printed on the title-page and prospectus.

To the Norwich Exhibition in 1811 he sent five pieces, viz. :—

Lakenham Mills.

*View on the River, from the Arch of
Bishop's Bridge.*

Sketch on the River Wensum.

Ferry Lane, Norwich.

*Draining Mill, St. Benet's Abbey, on the
North River.*

The Draining Mill, St. Benet's Abbey. $9\frac{3}{4} \times 14$.

PRINT-ROOM, B.M.

Seen through and towering above the ruined west door of the abbey, the mill spreads its warped sail-arms to the wind. Its shored-up gallery is seen on the left. There are two cows to the right of the ruin and one within. Painted on whitey-brown paper. The clear of the sky is washed with cobalt, leaving the natural colour of the paper for the lower cloud forms. The mill itself is painted with Vandyke brown, and Cologne earth with orange enrichment. An excellent example of his freer work. From the Reeve Collection.

Mr. Colman has a drawing on whitish paper of the same subject, $8\frac{1}{4} \times 12\frac{7}{8}$, which was illustrated in the N.A.C., Thirtle Exhibition Catalogue, 1886.

Sketch for the View on the River from the Arch of Bishop's Bridge. Size $11\frac{1}{8} \times 15\frac{5}{8}$. PRINT-ROOM, B.M.

Showing a cottage on the left with a wherry unloading. In the distance a wood, with a wherry lowering sail. In the foreground, lighters under the arch. From the Reeve Collection.

Lakenham Mills. Size $7\frac{5}{8} \times 9\frac{7}{8}$. J. J. COLMAN, M.P.

The mill stream from the left lower corner of the picture passes along the front of the miller's cottage and disappears under a two-arched low bridge in the centre, beyond which the mill building stands. On its right is a pretty gabled cottage—the village post office. This, as well as a part of the mill building and the foreground, in strong sunlight. This picture is centered by the contrast of darkness under the bridge with brilliantly lighted objects in front. Illustrated in the N.A.C., Thirtle Exhibition Catalogue, 1886.

The New Mills, Norwich. Size $9\frac{3}{4} \times 15\frac{1}{2}$. J. J. COLMAN, M.P.

1812. His contribution to the Norwich Society in 1812 gives us an idea that he is associating more with Cotman. He is going in for fancy work and composition. The first two subjects, moreover, remind us of Cotman's practice in later years, of painting from the sketches of others, views and scenes he had never visited. We can understand how poor Thirtle, tied as he was to his shop, would have gladly welcomed even this form of work.

A View of the Approach of the Troops to the Attack on Rasil Kymer.

From a sketch in the possession of Lieutenant Taylor.

"See yonder hallowed tomb," etc.

BLAIR.

A View of the Bombarding of Fort Shinaas.

From a sketch in the possession of Lieutenant Taylor.

Mill and Cottage. A Composition.

Boat-builder's Yard, near the Cow Tower, Norwich.

It was on the 2nd of November, 1812, that Thirtle married at Felbrigg Church, Elizabeth Miles, sister of the Ann Miles whom John Sell Cotman had married three years previously in the same church. There can be little doubt that he met her during his frequent visits to Cotman's house.

1813. In this year Thirtle sent to the Norwich Exhibition only three drawings. The fact was that his marriage compelled him to devote more of his time to his shop. Duty was paramount; of ambition he had none!

View on the River.
Carrow Bridge—Evening.

Portrait.

The drawing of Carrow Bridge is probably that owned by Mr. Colman. It shows the *Old Carrow Bridge* (erected 1810—pulled down 1833). On the Botelers—or, as vulgarly called, Butter Hill—to the left is the Black Tower (now called the Snuff Tower), with the city wall running by another tower to the Boom Towers on the river to the right. The church of St. John-de-Sepulchre appears beyond the bridge.

1814. In the Norwich Exhibition, this year, were exhibited these seven following:—

Horstead Mills, near Coltishall on the Bure. Representing the mill surrounded by trees in the distance. River and reeds in the foreground to left. A girl and a dog on the tow-path under a pollard to the right. $16\frac{3}{4} \times 25$. Now the property of T. C. Blofeld.

A Drawing.

Catton Church. A Sketch.

Cottage at Thorpe.

Scene at Cossey (or Costessy). The seat of Sir G. Jerningham.

Study of Dead Birds.

Fishmarket, Norwich.

To this period may be given also Mr. G. O. Clarke's instructive drawing of *The Cattle Market*, of which the foreground remains unfinished. Pens and sheep and figures pencilled in outline. The houses beyond, with the churches of St. Peter Mancroft and St. Giles' in the distance, are admirably rendered. Illustrated in the Thirtle Exhibition Catalogue, 1886.

1815. This was the last time Thirtle exhibited at Sir Benjamin Wrench's rooms, to which he in this year sent only the three following:—

Trowse Bridge, near Norwich.
A View of Thorpe, with the Steam Barge Working up—Evening.

A View of Fuller's Hole, near Norwich—Morning.

Here I will mention a charming drawing of *Trowse, looking from the Bridge towards Crown Point*, showing a loaded hay

waggon in meadows on the right, and cows being milked under trees in the left foreground corner. This is a copy from George Vincent's *Trowse Meadow*, the beautiful painting bequeathed by Mr. Colman to the Norwich Castle Museum. The drawing was purchased by Mr. Reeve from Mr. Root, Thirtle's foreman, and added to Mr. Colman's Collection, that it might accompany the original. Size $12\frac{1}{4} \times 18\frac{1}{2}$. See an illustration of it in the 1886 Art Circle Catalogue.

Thorpe Old River—with the first Steam Barge. Size $18\frac{1}{4} \times 30\frac{1}{2}$.
J. J. COLMAN, M.P.

The picture exhibited in 1815. Old Masters, 1892. (See illustration.)



THORPE OLD RIVER, WITH FIRST STEAM BARGE.

Thirtle.

1816. This was the year of the secession when members of the Norwich Society agitated to obtain an alteration in the rules, and failing to carry the majority with them, they, seven in number, under the leadership of Robert Ladbroke, opened an Exhibition of their own, taking a large room in the Shakespeare Tavern on Theatre Plain. As they had with them James Sillett, the Secretary of the old Society, and Ladbroke, who claimed the origination

of the Norwich Society's Exhibition, they called their Exhibition the "Twelfth." John Clover, E. Cooper, the Rev. W. Gordon, Robert Ladbroke, James Sillett, Joseph Stannard, and our John Thirtle completed the list of seceders.

To this 1816 Exhibition, on Theatre Plain, Thirtle contributed fifteen works, viz. :—

Croyland Abbey and Bridge, Lincolnshire.

A Drawing—Evening.

Norwich from Hellesdon—Morning.

Sea Beach—Low Water.

A View on the Thames.

A View on the Thames.

An Outlet, near Cossey Mills.

A View of Norwich from Mousehold Heath—Evening.

A Cottage Scene.

Fishing Boats—Storm coming on.

Fishing Boats—Calm.

A Landscape.

Three Portraits; one being of Himself.

Of works dated, or for other reasons attributed to this year, the following deserve mention :—

Cossey Church. Size $12\frac{1}{2} \times 15\frac{3}{4}$. J. J. COLMAN, M.P.

Exterior with Simon Wilkin's tomb. The church in centre, with figures of a woman and child; roofs of cottages to the right. Signed and dated 1816.

Norwich, from Mousehold. Size $8\frac{3}{4} \times 12\frac{7}{8}$. H. G. BARWELL.

The heath in foreground, with a portion of St. Leonard's Priory to left. Spire of Cathedral in the distance. A sunset effect with heavy storm-clouds.

Norwich from the North-East. Size $9 \times 28\frac{3}{8}$.

J. J. COLMAN, M.P.

Three Children of John Sell Cotman. Size $13\frac{1}{2} \times 11\frac{1}{2}$.

C. C. R. SPELMAN.

Portrait of the Artist's Father. } $9 \times 7\frac{1}{4}$.

Portrait of the Artist's Mother. } a pair.

B. RUSSELL.

Portrait of the Artist. $9 \times 7\frac{1}{4}$. MISS WOODROW.

Signed and dated 1816. Exhibited at Theatre Plain in the same year.

Portrait of the Artist's Wife. $9 \times 7\frac{1}{4}$. MISS WOODROW.

Wherries. Size $7\frac{3}{4} \times 11$. MISS PARR.

Group of three wherries with figures sketched in the centre. Stormy sky.

St. Magnus' Church, London. Size $12\frac{3}{8} \times 19$.

VICTORIA AND ALBERT MUSEUM, S.K.

An excellent and typical example. The foreground, Billingsgate Quay, with a crane, a white horse, porters, bales, and fish in baskets. Beyond are seen the arches of Old London Bridge, over which the tower of St. Magnus' Church and Dome of St. Paul's Cathedral are conspicuous, with other wharf buildings. The sky, cobalt and ultramarine in the clears, with cumulus tenderly modelled in pearly grey and warmed with pale pink on the light side. The architecture is generally warm in hue. The stone dressings expressed with Vandyke brown reduced. White is confined to the foreground—as on the horse, the fish in basket, bales, and dresses of the porters. In one or two cases scraping has provided pennons to the masts or been used to indicate scaffold poles. Texture has been secured by dragging over the grain of the paper, giving a furnished and scumbled effect to the foreground.

From this description it will be seen that Thirtle's Water-colour Art was of the advanced modern school—natural and bright in colour.

1817. Thirtle's exhibit at the Theatre Plain does not appear to have been a success, and we find him sending six pieces only, viz. :—

View near the Horse Barracks, Norwich.
Part of City Wall, Norwich, in 1809.
Rainbow Effect on the River, King
Street, Norwich.

Drawing—Welsh Scenery.
Bishopsgate Bridge, Norwich—Evening.
View from Thorpe, looking towards
Bracondale—Evening.

The following works are attributed or attributable to this year :—

Bishopsgate Bridge, Norwich. Size $10\frac{1}{2} \times 16\frac{3}{8}$.

Three arches of the bridge, together with their reflections in the water, fill three-quarters of the picture, from the right; to the left, on the shore, we have a ship, building, and a row of gabled houses, which are continued along the shore, their roofs appearing also over the bridge. Light from the left. A spirited sketch for the next. Owned by Mrs. Burleigh. Illustrated in the Thirtle Exhibition Catalogue, 1886.

Bishop's Bridge, Norwich. Size 20 × 27¼. MISS BIGNOLD.

Bridge with boat and river in the foreground, with old houses to left, vanishing in perspective along the shore beyond the bridge, their roofs appearing above it and their basements seen through its arches. Exhibited in 1817 at Theatre Plain.

Bishop's Bridge.

To left end of the bridge are seen the remains of the building erected over the once celebrated spring by Sir John Pettus in 1611. His arms were sculptured upon it with the inscription: "Johannes Pettus, Miles, monumentum construxit, Anno Dni, 1611." In the possession of J. J. Colman, M.P.

Rainbow Effect on the River, King Street. Size 16½ × 25½.

The river frontage curves from the right margin of the picture, where it begins with a large ruined water-gate, in deep shadow (the sun being low—behind the spectator to his right), and is continued with wharves or houses in diminishing perspective, catching the sunlight as it curves towards the horizon on the left. There the magnificent limb of a rainbow mounts into the sky. This is reflected with all its glory in the foreground water just between a heavy barge being quanted round the bend on the left, and the line of wherries lying along the right shore. In the distance the Butter Hills and Snuff Tower are seen. Signed and dated 1817. Exhibited at Theatre Plain. Owned by the Rev. C. Turner. Illustrated in the Thirtle Exhibition Catalogue, 1886.

Of this interesting work the *Norfolk Chronicle* of August 2nd, 1817, observes:—"Mr. Thirtle's pencil has evinced much taste and improvement this year. *The Scene on the King Street River* is a singular and beautiful drawing. The gleam of light in the meadow beyond the rainbow is well executed, and has a very pleasing effect."

The critic of the *Norwich Mercury* (Richard Mackenzie Bacon), writing of the exhibitions of 1817, says:—"Mr. Thirtle's drawings in water-colours are certainly without rivals in either place. They have a warmth, a richness, and a brilliancy that is very captivating."

Thorpe Staithe or Thorpe Old Reach. Size $9\frac{3}{4} \times 13\frac{3}{8}$.

J. B. ALDIS.

A perspective view of the river at this holiday resort. On the right shore is Thorpe Village among trees, and the landing-place with pleasure yachts and attendants waiting for hire; a cow quietly standing and drinking in the water. Towards the left side of the picture a heavily laden wherry with mast lowered is floating, down stream, bow on, near the opposite flat shore. It is a bright day—the sun to the left of the picture, and the shadows and reflections blended on the glassy water, enrich the front of the scene. Illustrated in the Thirtle Exhibition Catalogue, 1886.



THORPE WATERING.

Thirtle.

Thorpe Watering. A Summer Morning, looking towards Norwich.

Size $13\frac{1}{4} \times 19\frac{1}{2}$. PRINT-ROOM, B.M.

On the right a rush-clad bank with two cottages and a slope from the water-side, on which stands a two-horsed cart, which is being loaded from a wherry moored to the shore. A clump of trees behind the cottages. The reflections from the masts, sails, and buildings, which are in full afternoon light, fall upon the lightly rippled stream. The left side of the picture shows a stretch of river and flat country.

Being painted on a hard white paper, the colouring is bright. The clouds and water are tinted with washes of blue and sienna, the white house with neutral cast shadows. Touches of deep blue on the vests or breeches of the men, of white on their shirts, and of russet on the furled sail, give sparkling effect to the centre of the picture.

Purchased at the sale of Henry Ladbroke's pictures in the Bazaar Room, Norwich. This drawing has been used both by Thirtle and by Ladbroke as a copy for their pupils. From the Reeve Collection. (See illustration.)

1818. This year was held the last of the three secession Exhibitions at Theatre Plain. Thirtle did not exhibit. The same friendly critic of the *Norwich Mercury* writes:—"We lament exceedingly that Mr. Thirtle, who made up the seceding triumvirate, should not have found time for a single drawing. His occupation is doubly to be regretted, because he stands highest and alone in the particular and beautiful department of water-colours, in which he has evinced so much decided excellence."

This opinion has been endorsed by everyone who has studied his works. Their freedom of hand, brilliant freshness of colouring and excellent illumination, prove them the records of holidays keenly enjoyed, because they were rare.

Thirtle's non-appearance at this last Exhibition may of course be accounted for by the scanty sale of his works. It may be that in his straitened circumstances he gave up his leisure to assist his busy brother-in-law Cotman, who was just now overwhelmed with work, being engaged upon his etchings. He had also undertaken to supply illustrations—100 in number—for Messrs. Longmans' "Excursions through the County of Norfolk," etc., a work edited by Thomas Cromwell. Three of these bear Thirtle's name; to wit:—

Bracondale.

The seat of P. M. Martineau, Esq. A Cuyper-like view of a bending river—the mansion seen, small, on the distant bank—with cattle, and men fishing in the foreground.

Bishop's Bridge, Norwich.

Showing the same love of the picturesque. Makes the most of an old buttress and a boat in the foreground. The arch, reflected in the water, endows it with richness.

Costessey Park, Norfolk.

The seat of Sir George Jerningham, Bart. A view across the lake, with a weir, or waterfall, and a foot-bridge in the foreground.

1818—1826. As Thirtle had shut himself out from the Exhibitions at Sir Benjamin Wrench's Court by joining the seceders, and their Exhibition on Theatre Plain was discontinued, we are without any guide as to the dates of his drawings, painted during the next ten years. I will, therefore, place these according to their subjects.

Three Children of John Sell Cotman. Size $13\frac{1}{2} \times 11\frac{1}{2}$.

C. C. R. SPELMAN.

Portrait of Hudson Gurney at Keswick. Size 16×12

ALFRED BARNARD.

Full length, with dog lying at his feet. Landscape background.

Carrow Abbey. Size $8\frac{3}{4} \times 12\frac{1}{2}$. J. J. COLMAN, M.P.

A sketch in black and white.

Sketch at Postwick. Size 8×12 . J. J. COLMAN, M.P.

Trees to the right. Wherry and village in distance to left.

White House, Whittingham. A Tea House. Size $7\frac{3}{4} \times 12\frac{5}{8}$.

J. J. COLMAN, M.P.

The New Mills, Norwich. Size $9\frac{3}{4} \times 15\frac{1}{2}$. J. J. COLMAN, M.P.

Fye Bridge, Norwich. Size $7\frac{5}{8} \times 11\frac{1}{4}$. J. J. COLMAN, M.P.

Old houses with overhanging gables, in shadow, with their dark reflections on the river, nearly fill the right half of the picture. Between them and the buildings on the opposite shores, which are in full light, is a large wherry at anchor, beyond which the pointed arch of Old Fye Bridge. (Taken down in 1829) Illustrated in the Thirtle Exhibition Catalogue, 1886.

Old Houses on Back River, Norwich. Size $9\frac{1}{2} \times 15\frac{5}{8}$

W. RUNACRES.

View from the land side showing their back and sunlighted gable-end, which a man on a ladder is painting. In the foreground is a pool on the placid surface of which the bright gable-end is strongly reflected. Beyond the house to the right—a mass of trees. Illustrated in the Thirtle Exhibition Catalogue, 1886.

Old Houses on the Back River, Norwich. Size $7\frac{7}{8} \times 12\frac{1}{2}$.

C. C. R. SPELMAN.



OLD FOUNDRY BRIDGE, NORWICH.

Thirtle.

Old Foundry Bridge, Norwich. Size $5\frac{5}{8} \times 8\frac{3}{4}$.

PRINT-ROOM, B.M.

Men overhauling vessels; in the middle distance wooden bridge on river. Painted on a stone-grey paper, the tone of which quiets the colouring, particularly of the sky and trees. A touch of emerald green and French blue gives force to the sailors' dresses in the foreground. From the Reeve Collection. (See illustration.)

St. Miles', Norwich. Size $10\frac{3}{8} \times 9\frac{1}{4}$. PRINT-ROOM, B.M.

River in the foreground, with group of old houses and St. Miles' Church tower in the distance. From the Reeve Collection.

Frettenham Common (7 miles north of Norwich). Size $5\frac{1}{2} \times 7\frac{7}{8}$.
H. D. GELDART.

Quay Side, Norwich. $12\frac{3}{4} \times 18\frac{3}{4}$.

VICTORIA AND ALBERT MUSEUM.

Which was bought in 1874 for the South Kensington Museum. Here we have groups of figures upon the quay in the front. A bridge over the river with a barge beyond, and on either hand the Old City buildings. This drawing shows that Thirtle was well up-to-date in his art. A good Whatman paper has been used, the lights are taken out, apparently by scraping. The history of this drawing is interesting. It was one of many unfinished drawings in Lound's Sale (1861). Lot 100, *Quay Side (unfinished)*, was bought by the Rev. Samuel Titlow, who afterwards paid Henry Ninham three guineas to finish it. At Titlow's Sale (1871), it was purchased by Mr. Pearce, picture dealer of London; and was subsequently bought by Mr. Hogarth, who sold it to the South Kensington Museum.

1827—1828. On the reorganisation of the Norfolk and Suffolk Institution, Thirtle contributed one drawing to its First Exhibition at the new gallery in Exchange Street. Thirteen years had elapsed since his secession from the Old Norwich Society.

St. Benet's Abbey.

Which may probably be Mr. J. N. Waite's picture.

St. Benet's Abbey. Size $17 \times 23\frac{3}{4}$.

The remains of the abbey and windmill, with a group of horses and a pool in the foreground.

Other drawings attributed to this year are:—

Thorpe Old Church. Size $10\frac{3}{4} \times 16\frac{5}{8}$. HENRY SPELMAN.

Standing on the left with cottages before it, in the centre foreground, trees and posts guarding the watering. To the right the river with Thorpe Gardens in the distance. Unfinished sketch completed later by S. S. Boden, of London.

Carrow Bridge from King Street. $9 \times 13\frac{1}{4}$. BENJAMIN RUSSELL.

Looking down the river to the bridge, which crosses it in the middle distance. On the near right bank the malthouse with wherries moored. On the left bank the ruined Devil's Tower and trees. As in all Thirtle's river views, so here, the reflections in the water are admirably rendered. Figures in boats add animation to the scene.

Fishing Boat, Carrow. $9\frac{3}{8} \times 13\frac{1}{4}$. H. D. GELDART.

A view looking up the river from Carrow Bridge. On the left bank malt-house; a fishing-boat moored and lobster pots. On the right bank in the middle distance the Devil's Tower, Figures on the bank. Signed and dated 1827. Illustrated in the Thirtle Exhibition Catalogue, 1886.

King Street, Norwich. $8\frac{3}{4} \times 12\frac{3}{4}$. J. J. COLMAN, M.P.

A sepia sketch for the last, but without the fishing-boat.

Buckenham Ferry. $6\frac{1}{2} \times 14\frac{1}{2}$. W. M. PARR.

A stormy wind-driven sky. The river in the foreground with the ferry-house on the right hand. A wherry sketched in on the left. Dated 1827.

1829. Thirtle sent to the new gallery, Exchange Street, in this year, three drawings:—

Boat-builders—Carrow.
Scene on the River at Thorpe—Evening.

View from Thorpe to Whittingham -
Evening.

Other drawings attributable to this year are:—

Thorpe Reach, looking to Whittingham. Size $5\frac{1}{2} \times 10\frac{1}{2}$.

H. G. BARWELL.

Trees and wherry on the left. Whittingham Church in the distance—right.

Carrow. Size $13\frac{1}{8} \times 20\frac{1}{2}$. W. M. PARR.

Boats and wherries unloading timber under trees at boat-builder's yard on the left. In the right mid-distance, Old Carrow Bridge. Beyond it and on the height, the City and the Snuff Tower. Illustrated in the Thirtle Exhibition Catalogue, 1886.

Thorpe Reach. Size 11 × 18 MRS. ALBOROUGH.

To right, cottages and trees, with wherries and figures in a cart standing by the waterside. Cattle on opposite bank to left. A pleasure-boat rowing in mid-stream in the foreground, and a wherry sailing in the distance. Strong sunset effect. Signed and dated 1829.

Whitlingham Reach. Size 12½ × 25. NORWICH CASTLE MUSEUM.

It is a calm evening after rain—the sky clearing and already bright on the right, against which the distant hill and the White House among trees upon it, stand out. In the left foreground is a wherry, with slack sail, from which figures are fishing. Ducks swim near. On the right more distant bank, a stretch of meadow and field with horses and men at work. (See illustration.)



WHITLINGHAM REACH, 1829.

*Thirtle.**Coldham Hall.* Size 6⅛ × 9½. PRINT-ROOM, B.M.

Boat-builder's yard with figures of men in left foreground; boats on the right. Brundall in the distance.

Being painted on a soft whitey-brown paper with a tendency to run, the forms are less regarded than the effect, which is bright and powerful. From the Reeve Collection.

1830. In the Norfolk and Suffolk Exhibition, Thirtle exhibited five pieces, viz. :—

Dilham Staithe.
Duke's Palace Bridge.
Scene—Cromer.

An East View of Norwich.
Cromer Beach.

Of drawings attributed to this year the following are the descriptions:—

Cromer. 10 × 14. PRINT-ROOM, B.M.

The town is seen in the mid-distance. Its church and the old lighthouse, which subsided in 1866, standing out against a stormy sky and silver streak of sea. The whole foreground is heath and hedged fields. A hay cart with two horses and men reposing on the grass in front. This is a highly finished work. The foreground enriched with madder and russet hues, contrasting the neutral grey and blue clothing of the reclining figures. The drawing is perfect. From the Reeve Collection. Illustrated in the N.A.C., Thirtle Exhibition Catalogue, 1886.

Dilham Staithe. Size $7\frac{3}{8} \times 12\frac{1}{2}$. C. C. R. SPELMAN.

A cottage and horses on the left. Limekiln with horses and cart in centre.

Landscape. Size $8\frac{1}{2} \times 11\frac{7}{8}$. W. M. PARR.

Figure with cattle and trees on left, winding river beyond. High hill on river in distance. In foreground a pool of water.

Holl's Lane, Heigham. $8\frac{1}{2} \times 13\frac{3}{4}$. MISS PARR.

Two cottage gables on right with trees, a shed and gateway in centre. Roadway to left with figures.

1830.

Dilham Staithe. Size $14\frac{1}{4} \times 19\frac{1}{2}$. NORWICH CASTLE MUSEUM.

In the middle distance towards the centre we see the limekiln and granaries, with horses and a cart, beyond which a reach of river with wherry masts and sails. A rainbow against a cloudy sky. In the open foreground a woman and children near a wooden house, the end of which is seen in the extreme left margin. Illustrated in the Thirtle Exhibition Catalogue, 1886.

Dilham Staithe. $7\frac{7}{8} \times 11\frac{1}{2}$. J. J. COLMAN, M.P.

Sepia sketch for Miss Parr's.

Dilham Staithe. $7 \times 11\frac{1}{4}$. J. J. COLMAN, M.P.

Sketch on white paper.



View looking East, by J. Thistle.

Printed at the ...

Dilham Staithe. $8\frac{5}{8} \times 11\frac{1}{2}$. J. J. COLMAN, M.P.

Sketched on tinted paper.

Cromer Gap. $8\frac{1}{8} \times 11\frac{1}{2}$. J. J. COLMAN, M.P.

Sketch in black and white

Back River, near Norwich. $16\frac{1}{2} \times 25\frac{1}{2}$.

J. J. COLMAN, M.P.

With Norwich Castle in the Distance. (See illustration.)



BACK RIVER, NEAR NORWICH.

Thirtle.

Norwich from the East. Size $8 \times 14\frac{1}{2}$.

NORWICH CASTLE MUSEUM.

Norwich from the East. 12×32 . C. J. WATSON.

A sketch from Nature on tinted paper—joined in centre. Bishopgate Street, with St. Helen's Church, leading to the Cathedral on right. On the left, St. Giles' Church, the Castle, and part of St. Leonard's Priory. A long wall across the middle distance.

Norwich from the East. 16 × 29. MRS. CLARKE OF WYMONDHAM.

A finished drawing of the above, dated 1829.

Whitefriar's Bridge, Norwich. $8\frac{3}{4} \times 12\frac{3}{8}$. J. J. COLMAN, M.P.

A sketch prior to the removal of the stone battlements, in 1835. A perspective view of the river with buildings rising abruptly from the water on either hand, the pointed arched bridge in the middle distance. No figures or boats, but the reflections in the glassy water perfect. Illustrated in the Thirtle Exhibition Catalogue, 1886.

Hoveton Little Broad. Size $7\frac{1}{4} \times 11\frac{3}{8}$. J. J. COLMAN, M.P.

A sketch, with indication of boat and figure in left foreground.

The Yare at Gorleston. Size $10\frac{5}{8} \times 9\frac{5}{8}$. PRINT-ROOM, B.M.

On the right shore is a shelving bank and landing-stage, off which a billyboy with tall mast and heavy rigging occupies the middle of the picture; under its stern there is a man in a boat. In the distance to the left, ships, and sea-birds to right. The force of colour is concentrated on the hulls of the ship and point of the landing-stage in the centre of the picture. The sky, water, and sandy bit of foreshore are kept light and delicate. From the Reeve Collection. Illustrated in the Thirtle Exhibition Catalogue, 1886.

The year 1830 was the last in which Thirtle exhibited. An affection of the lungs had obtained such a hold upon him that he was compelled to give up sketching in the open air, and especially to avoid his favourite haunts along the riverside.

So he devoted his whole attention and time to his business, and fought the complaint from which he suffered by taking every precaution, excepting only that, according to his wife's statement, "he would not be hindered from going out upon the Castle Hill to watch the progress of a thunderstorm, whenever one passed over the city." It was the one habit which he would not surrender. For he delighted in natural phenomena—Rainclouds; rainbows; thunderstorms. He never tired of studying, and certainly had acquired great mastery in depicting them. Indeed, as a student of Nature, Thirtle was not to be surpassed.

And here I will observe, that, with the exception of his friend J. S. Cotman, no Norwich artist has been more frequently copied. It must be remembered that he was all through his life a drawing-master, and that even after his death certain of his subjects remained in the folios of his fellow-artists, and were continually given out as copies to their pupils. The duplicates of a subject should, therefore, be carefully examined, and all those that do not show the free yet precise hand of the master should be rejected.

After a long illness, Thirtle found rest on the 30th day of September, 1839, being then sixty-two years and three months old. When we remember the enervating and depressing nature of the disease from which he suffered for so many years, and the comparative poverty even of his best days, we cannot do otherwise than regard the small number of his works with sympathising regret. We see in them not only deftness of hand, but also an attentive mind, watching, with heart-felt affection, the smiles and frowns of Nature flitting over the face of his loved native haunts.

He was buried in the Rosary, Thorpe Hamlet.

His widow, who survived him many years, died at the age of ninety-five in 1882.

JOHN SELL COTMAN. 1782--1842.



PORTRAIT OF J. S. COTMAN.

By Love.

CHAPTER XII.

JOHN SELL COTMAN. 1782—1808.

ALTHOUGH a genius is most beholden for the development of his abilities to the period and surroundings in which he has been brought up, yet sometimes a little ray of explanatory light may be obtained by considering the stock from which he sprung. We may thus account for some curious bias, or probably, as in the case of our painter, find the key to a lifelong friendship. One wonders whether Cotman's restlessness and yearning to escape from the shop was due, though he knew it not, to a traditional love of the sea? His ancestors were, I believe, originally Yarmouth fishermen, who, succeeding, became smack-owners and merchants—some of them even Mayors of their town. There was a Joseph Cotman, Mayor in 1694. His two sons, John and Joseph, also were Mayors of Yarmouth—John Cotman, 16th Mayor, 1742; Joseph Cotman, 19th Mayor, 1745; John, again, 29th Mayor, 1755; and Joseph Cotman, 31st Mayor, 1757 and again in 1759.

Dr. Carlyle, in his "Autobiography," describes this Joseph Cotman (before whom he was taken for a suspected person), as "a grey-headed man of mild address, who had been a common fisher and become very rich, although he could not write his name, but signed with a stamp." The last part of this statement is controverted by the Corporation books, which show that he wrote a by no means illiterate hand. He had signalised his installation by a patriotic speech against the Pretender. To his wife Sarah, "her heirs and assigns," certain properties in Suffolk were devised by her father, Richard Carter, of Bungay, which passed in due course

to their only son and heir, the Rev. John Cotman, of Great Yarmouth, Clerk.

Now, Mr. James Turner, who became resident partner in Gurney and Co., when they opened the bank at Yarmouth, married in June, 176(1), Elizabeth Cotman of Great Ormesby, the only daughter of John Cotman, Mayor of Yarmouth, a member of this family; and their son was Dawson Turner, the lifelong friend of our artist, John Sell Cotman. Mr. William Hartcup says in a letter to Dawson Turner (preserved in the British Museum):—"After a little reflection it occurred to me that I had seen the name of Cotman upon the Court-rolls of the Manor of Bungay, and which I judge has reference to your maternal ancestors—at least I greatly hope so." The property referred to was that mentioned above as passing to the Rev. John Cotman, of Great Yarmouth. There is a series of letters addressed to Mr. Dawson Turner about properties bought by John Cotman, or devised to him in 1739 by his cousin, Robert Snell, but nothing to our purpose, so I pass on.

John Sell Cotman was the eldest son of Mr. Edmund Cotman, draper, haberdasher, silk mercer, and dealer in foreign lace, of 18, Cockey Lane (afterwards called 38, London Lane), Norwich. The streets, then irregular and cobble-paved, were notorious for their cockies or watercourses—hence the name. The business was a prosperous one, enabling its proprietor very soon to reside in a villa, with garden sloping down to the river, at Thorpe—the "Richmond" of Norwich. John Sell was born in the parish of St. Mary Coslany, on the 16th of May, 1782. Of his early days we only know that he was, in due course, sent to the Grammar School in the Cathedral Close, then under the direction of Dr. Forster, the same who, in 1792, officiated at the marriage of John Crome and Phœby Bearney. The elder Cotman desired for his boy a strictly commercial education, proposing very naturally that he should become his assistant and successor in the haberdashery business. But it would seem that our young genius very soon showed his bias for Art. There is a story that one day, Dr. Forster, whose antipathy to cats was notorious, found planted aggressively on his desk, a fully coloured representation of pussy.

With his usual good judgment, he held the drawing aloft that all might see it, quietly remarking, "I know who did this;" then opened his desk and placed it inside.

A more tangible proof of his early ability is a drawing in Indian ink, which Mr. Reeve possessed. It represents

Old Houses in Mill Lane, Newmarket Road, Norwich. $6\frac{3}{4} \times 11$.

PRINT ROOM, B.M.

(Now named Brunswick Road), with water in front and a roadway to the right, along which a pedlar is trudging. Upon the back of this drawing we read, in the handwriting of his son, J. J. Cotman: "J. S. C., drawn 1794."



OLD HOUSES, MILL LANE, 1794.

J. S. Cotman.

To this Mr. Reeve has added the note: "John considered this the earliest drawing he knew of his father's. I had it from Mr. Samuel, pawnbroker, Norwich." It is a remarkable drawing for a lad of twelve years old.

Removed early from school and introduced into the shop, we are not surprised that, as soon as the novelty and importance of the change had worn off, he began to wander away into the villages

around Norwich, sketching the many ruins and churches with which that favoured district abounds.

Mr. Roget says that he visited Cromer for maritime studies. These excursions, instead of serving to reconcile him to his daily duties, rendered confinement behind the counter absolutely unbearable, and, before he was sixteen years of age, we find his father appealing for advice to Opie, who had just returned with his bride (Dr. Alderson's daughter), to Norwich. Every artist who has had the puerile efforts of an ambitious youngster laid before him by an anxious father will understand the sense of responsibility which prompted the blunt and brusque reply—"Let him rather black boots than follow the profession of an artist." Notwithstanding this warning, which would have damped the ardour of anyone but a born artist, young Cotman persisted; and another of Mr. Reeve's treasures, now in the Print-room at the British Museum, to wit:—

A Backwater in a Park—(Cossey?)

Depicting a balustrade reflected in water, with trees to the right and left and behind. Out-of-door sketch, inscribed "September, 1798" (size $5\frac{1}{2} \times 12\frac{1}{2}$), is possibly his latest sketch before leaving the paternal roof. In this with washes of sienna, blue-black, brown-pink, green, and dark touches of Vandyke, a charming effect has been rapidly attained. With it before us we are not surprised that, in Miss Turner's words, "Cotman, giving up the idea of becoming a draper, came to London in 1798-9," and settled down to work.

About this period of his life much is surmise, and even fiction has been put under contribution. It seems reasonable to believe, in the absence of any definite statement to the contrary, that the young artist was not abandoned by his father, for whom he always entertained the kindest feelings, often residing with him during his summer holidays. Nevertheless, one writer—Mr. Roget—refers to Miss Jane Porter's "Thaddeus of Warsaw," where her hero, Zobieski, attempts to sell his drawings to a print-dealer in Great Newport Street, as really a sketch of Cotman's experience in London. It is true that Miss Porter may have visited at Girtin's sketching club with her brother, R. K. Porter. It is also true that

young Cotman did sell sketches, now and then, to Ackerman. Thirtle, who later on married the sister of Cotman's wife, was in the habit, when he visited London, of calling at Ackerman's shop and seeing what studies his friend had left there.

Remembering how Crome is supposed to have found his Mæcenas, Mr. Thomas Harvey, through sending drawings for sale to Messrs. Smith and Jagger, London Street, Norwich, we can believe that Cotman, through a similar medium, became known to his first patron in London, who is reputed to have been none other than Dr. Thomas Monro, physician to the Bethlem and Bridewell Hospitals, the same who, five years before, had seen Turner's sketches at his father's shaving shop in Maiden Lane, and invited the lad to his house, No. 8, Adelphi Terrace, where he encouraged young artists to spend their winter evenings. They were seated two at a desk, with one candle between them, and employed in copying drawings or making coloured sketches. Turner and Girtin, we know, spent many an evening there, as well as in the good doctor's country house at Fetcham, Surrey, and received half-a-crown apiece and a good supper for their night's work. John Varley, Peter de Wint, Joshua Cristall, Wm. Henry Hunt, and John Linnell attended at this kindly academy. But there is little evidence that Cotman was of the number; and I cannot help observing that if he—aged 16—met Turner there, it could only have been when the latter paid an occasional visit as an honoured guest. For Turner was 23; had exhibited for eight years at the Royal Academy, and was an A.R.A. in 1799. No doubt, however, he would befriend the good Doctor's "latest protégé" wherever he met him, and that is all that can be said.

In 1799 Thomas Girtin, then living at 6, Long Acre, started "The Sketching Club" with seven members, viz.:—T. Girtin (founder); Robert (afterwards Sir Robert) Ker Porter, the famous Eastern traveller; Richard Thomas Underwood; G. Samuel; T. Worthington; and J. C. Denham. Turner never joined; but it is suggested that there were *subsequently* added, A. W. Calcott, P. S. Murray, and J. S. Cotman.

They came to a six o'clock tea, during which the subject selected for their efforts was read out and discussed. Then they

worked till ten, when the sketches were collected and freely criticized. A substantial bread-and-cheese supper brought the pleasant evening to a close. The sketches remained the property of the host for the evening—an honour shared by each member in turn. Now I can find no evidence that Cotman ever joined this club. It was not at the beginning; and it may be well to remember that in 1800 Girtin removed to the residence of his wife's father, Mr. Phineas Borrit, in Islington; also that 1801 was his last year in England. He had broken down; the spring of 1802 he spent in France, and returned only to die. Thus more definite information of Cotman's meeting Girtin is desirable. At present it looks as if the whole story has grown out of the surmise anent Miss Jane Porter's fiction. Even the date of Cotman's visit to London has been disputed. Redgrave puts it as late as 1800, which would greatly limit the possibility of his association with Girtin. But I think Miss Turner's statement that he came in 1798-9 is to be accepted.

That Cotman was not left altogether to his own resources and friendless is very certain. He had fixed his abode at 28, Gerrard Street, Soho, and indulged during the summer of 1799 and spring of 1800 in pleasant excursions into Surrey and to Wales. One would like to know whether he visited Dr. Monro at Fetcham when making his drawing of Leatherhead Church, little more than a mile away.

His visit to North Wales was a more serious business, but, for a youth of eighteen, the summer night spent on the top of the coach would have its attractions. The Holyhead mail leaving in the evening, dashing through Islington and Barnet, would drop him at Bangor Ferry for Carnarvon in time for supper next day at a cost of about £4.

No doubt his drawings of Harlech, Carnarvon, and Cader Idris exhibited in 1800, 1801, and 1802 were the results of this trip. Probably also his *Near Barmouth, North Wales*, exhibited in 1804, was of this year's work.

To the Royal Academy, 1800, he sent no fewer than six drawings, five of which were catalogued with asterisks, to intimate they were for sale. Here is the list:—

- * *A Water Mill near Dorking, Surrey.*
 - * *A Cottage near Guildford Churchyard.*
 - * *Back of an Inn near Guildford.*
 - * *Leatherhead Church, Surrey.*
 - * *Harlech Castle, Merionethshire, Wales.*
- Cottage—Dorking, Surrey.*

The asterisk, an unusual mark in the catalogue, was never afterwards used by Cotman. As no star is placed against the *Cottage—Dorking, Surrey*, we presume that was reserved—perhaps for a present, or already sold.

The same year he sent to the Society of Arts Competition, and we read the entry in the list of premiums to June, 1800—"To Mr. John Cotman, of Gerrard Street, for a drawing of a *Mill*; the larger Silver Palette."

All this sufficiently indicates that he was spending his time in London as a student—no doubt perfecting himself in the knowledge of figure-drawing at some academy, or working from the antique in the British Museum. We shall presently find him associated with a group of art students of his own age, and pursuing the same ends as they were attempting to reach in their company. Certainly his first year's successes must have given him great encouragement, and been highly appreciated by his own relatives and friends at Norwich, where he probably spent the autumn. A note in the index to his Etchings (published 1811), against No. 15, *A Garden-house at Norwich*, reads—"Sketched in 1800"; and a drawing in sepia ($6\frac{1}{4} \times 11\frac{1}{2}$), signed "J. S. Cotman, 1800," of *Bridgnorth Bridge, Shropshire*, may indicate the route of his return to Norwich from South Wales. It shows a mass of rock capped with buildings, forming the centre of the bridge, two arches of which are on the left and one on the right, with the bank of the river in the foreground. This drawing, obtained by Mr. Reeve from Murrell's Sale of Cotman's Drawings at the Bazaar Rooms, Norwich, in 1862, is now in the Print-room, B.M.

1801. To the Royal Academy this year he sent only two drawings, both the outcome of his tour in Wales, *Views of Brecknock* and *Llantony Abbey*.

That he again turned for his holiday to Norwich is shown by a drawing possessed by the late J. R. Bulwer, Q.C.

Kitchen in the Artist's Father's House. Size $10\frac{1}{2} \times 8$.

Showing to the left a family group, with a greyhound in the centre, gathered before the old kitchen fireplace. This is signed "J. S. Cotman, August 22nd, 1801."

1802. Returning to London after the Christmas holidays, he moved to 107, New Bond Street—four doors from Brook Street—and sent to the R.A. Exhibition two more Welsh bits:—

Carnarvon Castle, North Wales.

A Grindstone, near Harlech, North Wales

In the dogdays he made his way to South Devon, whether by coach or by sea is not recorded. We find him at Shute executing a commission for the proprietor of "The Beauties of England and Wales," drawing the Gateway of Shute House. The engraving was published July 1st, 1803 (see Vol. IV.). It is an effective study, perhaps a little forced in light and shade. The Elizabethan two-storey Gatehouse raises its embattled head dark against a sunlit cloud, while direct sunlight, falling aslant the base of the semi-hexagonal tower to the left of the open door, where stands a female, bright against the darkness of the interior, secures the centering of the picture. Two approaching figures—a woman and boy, thin and spider-like, evidently put-in away from Nature, show Cotman's weakness at this early period.

The Road-Head at the Mouth of the Dart. $6\frac{1}{2} \times 10\frac{1}{2}$.

PRINT-ROOM, B.M.

A pencil drawing heightened with white chalk on toned paper. A view from the top of the cliff—which is in the foreground of the estuary, the sun setting beyond the opposite shore. Reeve Coll.

Saltram, South Devon. $9 \times 11\frac{3}{4}$. PRINT-ROOM, B.M.

Four men in a punt fishing below a brick bridge, which a waggon and two horses are crossing (Litho'd in the N.A.C. Catalogue, 1888) Reeve Coll.

Dartmoor. $7 \times 9\frac{1}{2}$. PRINT-ROOM, B.M.

A pencil drawing heightened with white chalk on blue-grey paper representing mountains on the right; winding river below. Trees and hills on the left. Reeve Coll.

"Market Rider," Dartmoor. $6\frac{1}{2} \times 10\frac{1}{2}$.

A steep hill and trees on left; mountains in distance; river in right foreground reflecting the trees on its bank. Sunset in distance expressed with white. Pencil and white chalk on tinted paper.

Going homeward by easy stages, sketching in Somersetshire and in Shropshire, he arrived in Norwich, and we find him advertising in the *Mercury* of September 4th, 1802, as follows:—

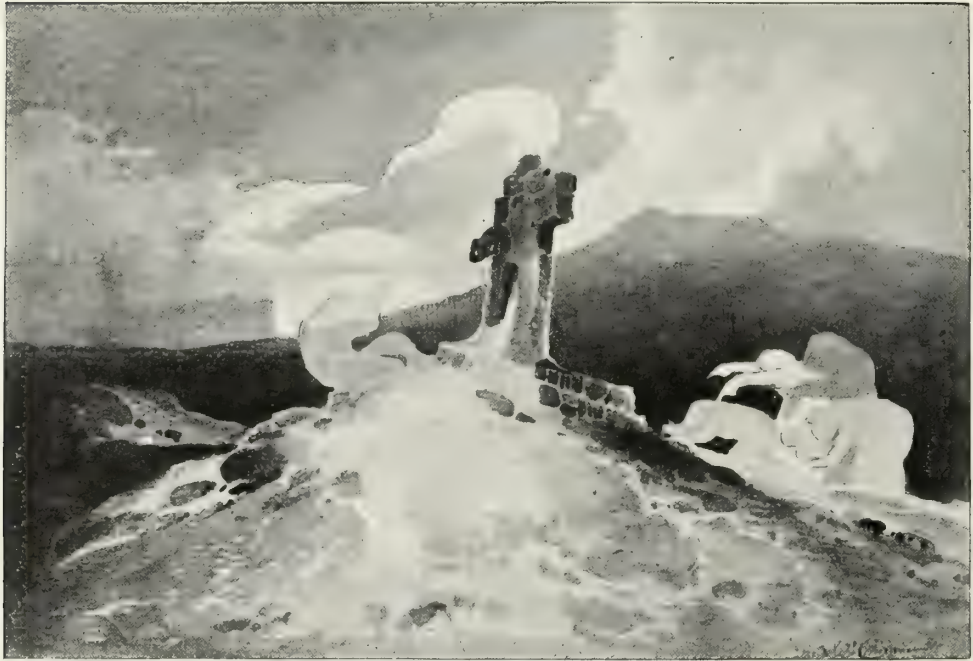
"Mr. Cotman informs his friends that during his stay in Norwich, which will be for three weeks or a month, he proposes giving lessons in drawing to those ladies or gentlemen who may think his sketching from Nature or style of colouring beneficial to their improvement. Terms half a guinea an hour."

1803. When we recollect that Crome, Ladbroke, and Hodgson were among the already well-established Drawing-masters of Norwich, it will not be wondered at that Cotman, a young man, twenty years of age, failed to obtain many pupils. He returned to London, however, sufficiently well-equipped for another round with Fortune. Girtin had died in November, and the Sketching Club, of which he was the moving spirit, had come to an end. But the idea lived, and we find Cotman entertaining at his excellent rooms in New Bond Street, a Sketching Club constituted on similar lines to Girtin's. The subject selected for the evening was the last lines of the third book of Ossian's "Temora," where Fingal the King appears and addresses his son Fillan, who is mourning at the tomb of Connal. Mr. Reeve had two of the sketches produced on this occasion, viz.,

that by Mr. James Haywood—and most important for us, Cotman's own—entitled :—

Weird Scene—Moonlight. Size $8\frac{1}{4} \times 12\frac{3}{4}$. PRINT-ROOM, B.M.

A drawing in black-and-white representing a stone cross on the brow of a hill. Ghosts are bowing down on the right and are floating before the moon on the left. Drawn with a brush.



THE SKETCHING CLUB SUBJECT FROM OSSIAN.

J. S. Cotman.

On the back is written, "Wednesday, March 23rd, 1803."

SUBJECT:—We bend towards the voice of the King.

"The Moon looks abroad from her cloud,
The grey-skirted Mist is near; the Dwelling of Ghosts!"

OSSIAN.

J. S. COTMAN, *President.*

J. VARLEY.

T. WEBSTER.

NEIL.

HAYWARD.

P. S. MUNN.

Visitor—D. MUNN.

The first line, printed in italics, is not quoted, but as it explains the design, I give it.

Now it will be seen that none of these members of Cotman's Sketching Club were ever claimed as members of Girtin's. They were younger men, of Cotman's own set. John Varley, his senior by four years, who was one of the students attending Dr. Monro's quasi "Academy," became his intimate friend. He went to Wales during 1799, 1801, and 1802. Possibly Cotman and he were together there; though as Cotman was rather independent, there is more likelihood that they only influenced each other to visit the same sketching grounds. Varley was a youth of considerable force of character, son of Richard Varley the scientist, and tutor to that Earl of Stanhope who invented the Stanhope lens and Stanhope printing-press; a member of the Royal Society in 1772. The elder Varley had placed his son John with a silversmith, and his second boy, Cornelius, with his uncle, a philosophical instrument maker. But about 1793 John had attached himself to Joseph Charles Barron's Art Class, at 12, Furnival's Inn Court. On Sundays he would go with another youth into the country to sketch. On one of these outings he met John Preston Neale, the architectural and topographical draughtsman, who became his *fidus Achates*, and induced him to contribute to his "Picturesque Cabinet of Nature," a royal quarto, the first and only part of which was published in 1796. Varley was to draw the landscapes, Neale the rest, and to etch all the plates. Being taken by his master, Barron, on a sketching tour to Peterborough, he drew his *Peterborough Cathedral*, which he exhibited at the Royal Academy in 1798. Thus, when Cotman met him, he was emerging from the chrysalis student state at Mr. Barron's Academy and Dr. Monro's evening class, and about to spread his new-found wings for wider flights into the country. His brother, Cornelius Varley, yielding to the spell of his magic influence, left his uncle, the instrument-maker, in 1800; and, although he never ceased improving his Camera Lucida and Camera Obscura, and Graphic Telescope, attending at the Society of Arts till his death, yet he made Art his profession. Introduced by Dr. Monro to the Earl of Essex and to Lord Harewood (Viscount Lascelles), both brothers obtained many

pupils and patrons. In 1801 we find Cornelius invited down into Norfolk, giving drawing lessons at Gillingham Hall to Mrs. Baron Schultz, and to her daughter, going thence in the following year to Suffolk, and in June, 1802, for a sketching tour into Wales, where his brother, John Varley, and Mr. Thomas Webster, the Architect of the Royal Institution, joined him. The party went as far north as Carnarvon Castle and Harlech, making drawings of both places, as well as at Snowdon, Llanberis, Dolgelly, Bedgelert, and Cader Idris.

I have been tempted to dwell at some length upon the doings of the brothers Varley and of their companions, because it is impossible not to believe that it was they, rather than Turner and Girtin, who really influenced Cotman. We shall presently find them welcoming him as a member of the Water-colour Society, which they founded; and I think we may believe safely that Cotman experimented with the Camera Lucida in consequence of what he had learned from Cornelius Varley. At any rate they were his actual companions and fellow-students, while Turner and Girtin were the admired preceders of them all.

While mentioning the Sketching Club, I will observe that a complete "Sketching Society Series" of Studies—the collection of an evening—was sold in Dr. Percy's Sale at Christie's, April 22nd, 1890, Lot 274. It contained versions of the subject selected—*An Ancient Castle*, by Cotman, Hayward, John Sandby Munn, John Varley, and Webster the architect.

Mr. Basil Cornish also possesses a number of sketches by Cotman and others by his friends, some of which were very probably the fruits of these pleasant social evenings; but one must be on one's guard not to assign every slight drawing to the Sketching Club. It should be remembered that water-colour lends itself so fascinatingly to free and fancy sketching that even portrait-jottings of localities easily assume the disguise of imagination. Nor must it be forgotten that Cotman was always seeking to become a Drawing-master, and for this purpose would fill his portfolios with bits to suit the varied capacities of his pupils. Simple Nature without architecture for some; compositions with figure for others; and examples of work left in various stages of progress would be

necessary. No doubt, however, the Sketching Club was beneficial to our artist, by directing his attention to poetical, mythological, and fancy subjects, developing his powers of composition generally, thus facilitating his escape from that photographic reproduction of "Nature unimproved," to which his architectural bias would have committed him.

Cotman was now of age; his architectural drawings were already attracting attention, and one of them had had the honour of being engraved, as we have already said, in the "Beauties of England and Wales."

To the Royal Academy Exhibition of 1803 he sent:—

Morning.

Buildwas Abbey, Shropshire.

Banwell, Somersetshire.

We have also, as the work of his autumn tour into Yorkshire:—

Byland Abbey. Size $12\frac{1}{2} \times 10$.

A water-colour lent by Mr. J. Pyke Thompson to the Burlington F.A. Club Exhibition, 1888, representing the ruin of the west front of the abbey rising in the centre, beyond a stream and trees with a hill behind it. Marked "Byland, September 7th, 1803."

The Crypt of an Abbey, 1803. VICTORIA AND ALBERT MUSEUM.

Byland Abbey. $8\frac{1}{2} \times 6\frac{1}{2}$. The late DR. COTMAN.

The sunlit ruin towers against the sky and a steep hillside; its foot in shadow. A few cows standing apparently in water are in front. This is a charmingly delicate sketch in silver-grey and gold. The cows sharply wiped out.

1804. Cotman's admiration of this scene culminated in another drawing:—

Byland Abbey, Yorkshire. $13\frac{1}{2} \times 10\frac{1}{2}$. JAMES REEVE.

Beyond water in middle distance, the massive ruin with its broken rose-window and the houses at its feet are lighted by the afternoon

sun. In the foreground to left, dark trees; a grassy slope to the right. Inscribed—"J. S. Cotman, 1804." Purchased of Mr. Wade, who had it from J. J. Cotman. Illustrated in the N.A.C. Cotman Catalogue, 1888. Old Masters, 1898.

His excursions into Yorkshire, at this period, were the means of securing for him the sincere and valued friendship of Mr. Francis Cholmeley, of Brandsby, who made much of him as a teacher and companion in his family. Indeed, so acceptable was his geniality, that the whole circle became interested in his career. The children called him "Cotty," and for many years Cotman kept up a friendly correspondence, receiving at all times the best of sympathy and advice. He made pencil portraits of the various members of the family. One of these, from the Reeve Collection, *a Portrait of Mr. Cholmeley*, on paper, $6\frac{3}{4} \times 5\frac{1}{2}$ ins., inscribed in Cotman's hand, "To Francis Cholmeley, Esq., with J. S. Cotman's compliments, July 5th, 1804," is in the Print-room, B.M. These pencil portraits were his first attempts at portraiture, and are chiefly noticeable on that account. They are generally profiles. In truth, he never advanced very far in this department of Art, as may be seen from the half-dozen reproduced as etchings by Mrs. Dawson Turner at a later period. Probably the best of them all is his portrait of John Crome, of which we shall speak more at large presently.

To the Royal Academy in 1804 he sent seven drawings—the first of them a reminiscence from his portfolio, and the others, the fruits of his latest excursion, to wit:—

Near Barmouth, North Wales.

Newburgh Park, Yorkshire (2 views).

(The seat of T. W. Belasyse, Esq.)

East Window of Howden Church.

Rivaulx Abbey, Yorkshire.

Fountain Abbey, Yorkshire.

Gormire, Yorkshire.

1805. He next directed his attention to Lincolnshire, and returning to town, took rooms at 20, Woodstock Street, Bond Street, having given up his more expensive suite in New Bond Street when he left for his prolonged excursion. This change of address may indicate a felt necessity to economise, of which we hear soon afterwards

To the Royal Academy he sent only four drawings, viz. :—

A Study of Trees.

A Draining Mill.

Croyland Abbey, Lincolnshire.

Gateway of Croyland Abbey.

About this time he began to experience fits of depression. We have him writing to his friend, Mr. Cholmeley, complaining that his drawings do not sell, and accusing himself of unjustifiable extravagance. Mr. Cholmeley replies, encouraging him to hope for better times, and reminding him that he is not without friends, particularly mentioning the Turners who, as he himself had said : “were as kind and generous as ever.”

As the result of this correspondence, Cotman, directly he could escape from London, made for Yorkshire, and remained near his friend till nearly the close of the year, when he returned to town and penned the following account of himself from his newest address :—

“CHARLOTTE STREET, PORTLAND PLACE,

“Nov. 30th, 1805.

“TO DAWSON TURNER, ESQ.

“DEAR SIR,

“As I have some sketches and drawings coming from my father’s, I shall esteem it a favour if you would send to Norwich (directed to Mr. Cotman) those sketches Mrs. Tucker has done with. My tour this summer has been confined to York and Durham. The cathedral of the latter, magnificent, tho’ not so fine as that of York. My chief study has been colouring from Nature, many of which are close copies of that fickle Dame,

consequently valuable on that account. I shall be at all times happy to show them to you. Please to present my respects to Mrs. Turner, and believe me, Dear Sir,

“Your obdt. St.,

“JOHN S. COTMAN.”

1806. From the same address he sent to the Royal Academy in May no fewer than six drawings, the work of this holiday trip, viz. :—

In Castle Eden, Dean, Durham.
Horses Drinking.
Durham Cathedral.

Distant view of Greta Bridge, Yorkshire.
On the River Greta, Yorkshire.
Barnard Castle from Towler Hill.

That this was his last appearance as an exhibitor at the Royal Academy gives emphasis to Cotman's complaint that his pictures did not sell there. It must be remembered that water-colour drawings were hung, in those days, with architectural designs, and many of them were little more than architectural “bits.” Possibly this was the reason why Cotman at first affixed a star, indicating that his were for sale.

As he never again used the asterisk, we take it he had derived no advantage therefrom.

The complaint of the water-colour men that their works had no chance at the Academy, pushed as they were out of every eligible position, and only glanced at by jaded eyes already surfeited with the garish colour of their big rivals, was very genuine and keenly felt.

In 1804 the idea had forced itself upon Cornelius Varley, while drawing at St. Alban's, that the only thing possible to be done was to brave the Academy and open an Exhibition of their own. On his return to town, a meeting was called at the Stafford Coffee House, Oxford Street, to arrange preliminaries. Helped by his brother John, who was a host in himself, and by Samuel Shelley, the miniature painter, at whose studio the business committee met, the association soon took a definite step, and the first Exhibition of the “Society of Painters in Water-colours” was opened on April 22nd, 1805, in the rooms built by Vandergucht, the engraver and

picture dealer, Lower Brook Street, Grosvenor Square. It was an exclusive and private society, the original members being G. Barrett, J. Cristall, W. S. Gilpin, J. Glover, W. Havell, R. Hills, J. Holworthy, J. C. Natter, F. Nicholson, N. Pocock, W. H. Payne, S. Rigaud, S. Shelley, J. Varley, C. Varley, and W. F. Wells.

Whether from want of pluck, or shortness of purse, Cotman took no part with his energetic friend, John Varley, in this matter. For one thing, he was absent in Yorkshire at the time of the earliest meetings, and he was, after all, only a youth of twenty-four years. So we have seen him still sending to the Academy in 1805 and 1806—hoping perhaps that his loyalty would be rewarded—an increased number of drawings.

After this last stake for popularity at the Royal Academy, we find him again turning to the North for fresh inspiration and courage.

Durham Cathedral. PRINT-ROOM, B.M.

The drawing in the British Museum. Without asserting the identity of this masterly work with that mentioned above and with that exhibited in 1807 at the Norwich Exhibition, there can yet be no doubt that it adequately represents Cotman at this period. It is on whitey-brown or sugar-bag paper. The architecture has been first most caressingly elaborated with the pencil point and then the colours have been washed on boldly with a full brush and allowed to dry crisply. Paynes grey, sepia, burnt sienna, cobalt, sap green, indigo, and Vandyke brown, all freely used, produce a rich, quiet harmony. The full sappy green, applied without the least attempt at detail, furnishing itself with texture as it sinks into the pulp of the paper, supplies an admirable foil for the carefully drawn and majestic Gothic, as well as for the more homely brickwork of the mill in the foreground.

This drawing has the appearance of having been used for a drawing copy. It is slightly abraded and faded, but remains a grand exemplar of breadth combined with interesting detail such as only a master could bring together and leave unspoiled by further work.

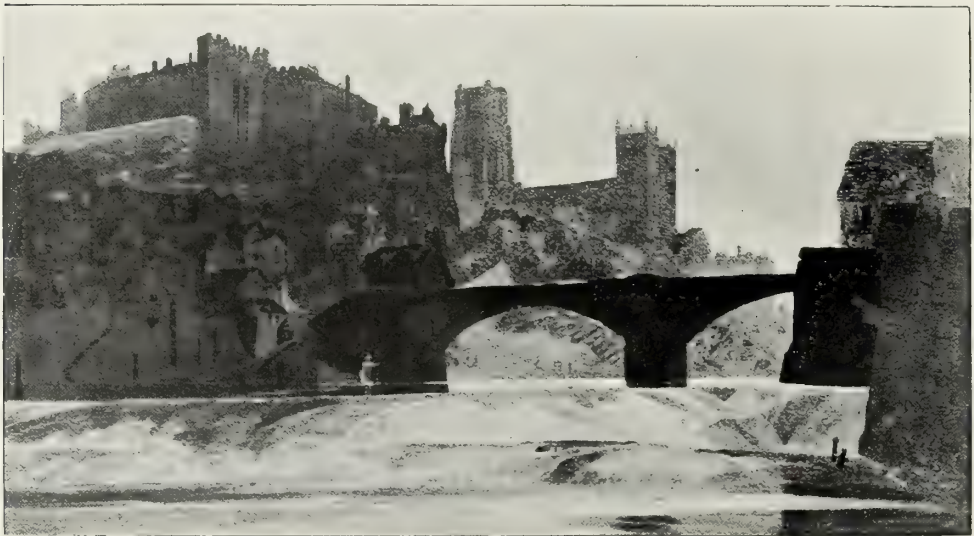
Croyland Abbey. PRINT-ROOM, B.M.

Also in the Museum; may well be the *Croyland Abbey* which accompanied the *Durham Cathedral* to the Norwich Exhibition of 1807. It is a large drawing on whitey-brown paper, showing the wrecked

minster and broken nave towering above the fen land into the chilly air, where weird waterspout clouds whip round its crest threatening further inundation. Before the ruin stands a pitch-roofed shanty, the only practicable shelter from the coming downpour. A figure, hastening from the desolate scene, is wading through water in the foreground. The colours used are indigo, sepia, brown pink, Paynes grey, and burnt sienna.

In the breadth of his washes he now reminds us of his friend Varley.

I think it best to mention here (although exhibited later at Norwich) other pictures of Durham, which were contributed to the Norwich Art Circle Exhibition of Cotman's works in 1888, and to the Burlington Fine Arts Club Exhibition, in the same year.



DURHAM CASTLE AND CATHEDRAL.

J. S. Cotman.

Durham Castle and Cathedral. 12½ × 21.

J. J. COLMAN, M.P.

Bridge in the centre; old house on right; town on left; castle and cathedral above; rushing river in the foreground. An early study in broken colours. This was exhibited at the Norwich Society's Exhibition in 1810. Lithographed in the Norwich Art Circle Catalogue, 1888. No. 13.

Durham Cathedral. $11\frac{1}{2} \times 10$. Mr. GEORGE BARKER.

Part of the same view.

It looks as if the cathedral in this drawing was painted in from the preceding drawing. The view is identical, but the effect in this combined view lacks the centering which would have resulted had it been painted on the spot.

Castle Eden, Dean, Durham. $8\frac{1}{4} \times 9$. PRINT-ROOM, B.M.

Trees to right and left of the side of a hill; horse and cart with figures below in centre foreground; beyond a road close to the entrance of a deeply shadowed dell. In chalk and grey pigment, on grey paper heightened with white. (From the Reeve Collection).

Returning from his visit to the North, being in Lincolnshire, he suddenly resolved not to go again to London, but rather to make a renewed effort in his native town. No doubt he was encouraged to give up his metropolitan aspirations through the reports of his friends, and by the establishment of the "Norwich Society of Artists," which had already held two very promising exhibitions.

So, having rented an old-fashioned but dignified house in Luckett's Court, Wymer Street, parish of St. John's Maddermarket, Norwich—an artist's ideal home, containing an excellent studio and large rooms, with good old oak panelling—he proposed to inaugurate his return by holding therein an exhibition of all his unsold works.

In pursuance of this scheme we have him writing to Mr. Dawson Turner:—

"NORWICH, *December 8th*, 1806.

"DEAR SIR,

"In consequence of advice from several of my friends in Norwich, I have taken a house in Wymer Street for the purpose of opening a School for Drawing and Design. It will give me the opportunity of turning myself about, during my stay, and studying painting, which of late I have done but little, having been engaged too much in other things. My reason for troubling you with this, sir, is this: for the last fortnight after Christmas I shall

open my Rooms as an Exhibition for about a fortnight. I am aware of the daring of such a scheme, and I hope the public will consider it with candour, and that it is the effort of an individual.

“To add to my collection, I should with gratitude receive the favour of the loan of your drawing of *Fountains Abbey*. If you could so far oblige me, I will thank you to favour me with the size of frame, that I may keep it as little time as possible when you do favour me.

“With respectful compliments to Mrs. Turner,

“I am, Dear Sir, your obliged and obedient servant,

“JOHN S. COTMAN.”

Of the three plans mentioned here, the first—viz., the School for Drawing and Design—became a success, and soon engaged his whole attention. The projected “Exhibition” apparently went no further; and of his oil-painting—about which his friend, Francis Cholmeley, wrote in 1806: “My son seems very anxious for your prosecuting your scheme of painting in oil, and I believe no artist that once begins that, ever wishes to relinquish it”—we shall hear more in a year or two.

Crome welcomed Cotman with all his accustomed goodwill, and as the latter intimated his intention to endeavour to become a portrait-painter—believing as he did that from that branch of Art alone could artists hope for salvation in this land—he sat to him. The sketch, which represents Crome as a country gentleman of thirty-eight, firm-featured, with assertive cropped hair, and an expression of repressed good humour, is preserved in the British Museum. The head only is carried out in colour, applied with firm “touch-and-leave” crispness, showing qualities that remind one of W. H. Hunt. The sloping shoulders and cravat are indicated lightly with Indian ink. It is evident that his system of work was first to sketch the whole in that pigment, and to add colour afterwards upon this initial modelling.

1807. To the Norwich Exhibition of this year he sent twenty drawings, and as he styled himself in the catalogue a portrait-painter, six of them were portraits, besides a sketch after Vandyck, presumably that now in the Print-room, B.M., from the Reeve Collection, and the following landscapes:—

Durham Cathedral.

Croyland Abbey.

*Window between St. Andrew's Hall
and the Dutch Church.*

*Distant View of Cader Idris, North
Wales.*

Water Mill, Surrey.

Norwich Castle. A Sketch.

Harlech Castle, North Wales.

*A Coloured Sketch of the Market Place,
Norwich. Taken from Mr. Cooper's.*

*View of Norwich, from Whittingham
Church.*

*Dutch Boats driving before the Wind, and
Vessels in the Offing.*

St. Botolph's Priory, Colchester.

Ancient Bath. A Composition.

A drawing must be placed here which Mrs. Bircham contributed to the Burlington Fine Art Club, Cotman Exhibition, 1888,

Norwich Market Place in 1805. 16 × 25¾.

Representing the market with stalls and many figures; the Church of St. Peter Mancroft in mid-distance on the right; light falling on a row of houses to the left. This drawing belonged to William Freeman, who published a large lithograph of it. At his sale—Norwich, September 22nd, 1851, Lot 164—*Norwich Market Place*, 1806, by J. S. Cotman, was bought by Mr. Mills. At Mills' Sale it was purchased for Mr. Dalrymple, a relative of Mrs. Bircham.

Of this subject there must also be noticed that "jewel of a drawing" which Bernard Barton, the Friend Poet, owned till his death. He never wearied of viewing it in different lights, and wrote a copy of verses in 1845: "*On a Drawing of Norwich Market Place, by Cotman, taken in 1807*," the last verse of which runs as follows:—

"Thirty-eight years gone by,
Thus did this motley moving medley look;
And still unto mine eye
It utters more than any printed book."

1808. This year, the offices of President and Vice-President being very appropriately filled by John Crome and Robert Ladbrooke, Cotman was duly elected a member of the Norwich Society of Artists. As an indication of the hearty earnestness of his support, he sent to Sir Benjamin Wrench's Court no fewer than *sixty-seven* works. As he styled himself in the catalogue, "Portrait Painter," several of these were small portraits in Indian ink or water-colour. Six others, which he modestly called "Sketches," or "Studies in

Oil—Still Life," were his first attempts in that medium. The rest were water-colour views in London, Bristol, Cromer, Yarmouth, Yorkshire, North Wales, Cheshire, and Norwich. The following titles will indicate the varied character of his exhibit :—

Beggar Boy.

Boy at Marbles.

Dealers awaiting the return of the Herring Boats, Yarmouth.

Horses Drinking. A Sketch for a large picture.

Woodcutter and Landscape. A Composition.

Study of a Rock, Greta River.

Mare and Foal. Sketch in Bistre.

Coal Shaft. Coloured sketch.

The Charioteer. A Composition.

Two Historical Designs.

Thunderstorm. Composed for a large picture.

Norwich Craft.

My Dog.

Hell Caldron, Rokeby Park.

Snowdon, North Wales.

Twickenham—Mid-day.

The Mars—riding at anchor off Cromer.

Ferry House, Bristol.

Old Merton Hall, Cheshire.

Waterfall. Composition.

Old House at Bristol.

View of Breydon—Twilight.

Selecting for more particular description such as can be identified.

Waterfall. A Composition. $8\frac{1}{4} \times 6\frac{1}{4}$. JAMES REEVE.

This charming black-and-white water-colour shows us a bridge spanning a waterfall. Above or beyond it are castellated buildings and a distance of mountains. High trees are on the left above the bridge, and the gorge into which the water is falling is clothed on either side with foliage. This is the original sketch for Mr. Colman's *Waterfall* painted some eight years later.

Caledonian Canal. Sepia. 10×18 . R. H. INGLIS PALGRAVE.

Schiehallion in Perthshire. $9\frac{1}{4} \times 15\frac{1}{8}$. W.-C.

R. J. COLMAN.

In the foreground a lake, with a cliff on the left shadowing its margin; while the shore on the right, along which a woman is advancing, and the mountain slopes on that side are glowing with sunshine. In the middle distance a landing-place and village supplies the human interest; beyond it a Snowdon-like peak towers into the blue, and a mountain torrent descends from its lower slope. Remarkable for breadth, balance, and delicate colour. Mr. Holmes, N.A.C., 1888. Old Masters, 1891. Sold at Christie's, 1903. (See illustration next page.)

Schiehallion in Perthshire (?). DYCE COLLECTION, S.K.M.

This water-colour drawing, which I place here and name *Schiehallion*, for its many points of similarity to Mr. Colman's beautiful work just described, shows a peaky mountain range with a town or village on the shore of a lake at its feet. To the right, in the near water, are two square-sailed boats, and in the left foreground a woman and a boy with a net are apparently fishing. The sky is filled with rolling clouds; the light well centered.



SCHIEHALLION.

J. S. Cotman.

In the Grampians—Minding Cattle. 9 × 13.

The late DR. COTMAN.

Against a deep blue sky a mountain range, on the lower slope of which a herd of red cattle is browsing. The herdsman and his dog stand in the centre foreground. Atmosphere of sky gained by scrubbing.

Old Battersea Bridge. 16 × 12½. The late DR. COTMAN.

The shore end of a pile bridge and river on the left. On the sloping shingle a barge and boat stranded by tide; a tree and a cottage to the right. In the immediate foreground a coil of rope and two or three baskets apparently guarded by a dog. Two figures are about the boat.

Twickenham—Mid-day. 9 × 11½. JAMES REEVE.

Looking along the golden foreshore on the left towards a mansion bowered with trees which stretch along the river bank and form a rich background, we have on our right a pleasure party in the act of landing or embarking. The flapping sails relieved against the rich foliage and the brightly clad figures, all reflected in the limpid stream, contribute to the joyousness of the scene. Cotman supplied, as a quotation, an artistic splicing of lines 29 30 Book IV. and lines 301 and 302 of Book V., "Paradise Lost," viz. :—

"The full blazing sun
Does now sit high on his meridian tower
Shoots down direct his fervid rays to warm
Earth's inmost womb."

Milton.

This little gem, sparkling with holiday sunshine, reminds us that while our artist was in London his friend Varley had a cottage at this lovely pleasance for the use of his pupils. Linnel, Hunt, and Mulready might be met there, the two former industriously sketching under Varley's direction. Lithographed in the N.A.C. Catalogue, 1888. Old Masters, 1891.

A Sketch on the Thames at Hammersmith. 7¾ × 13.

PRINT-ROOM, B.M.

Two sailing barges, in shallow water near the shore to the left, are being unloaded into a cart drawn by two horses. On the right a barge with a square sail; on the shore beyond are masses of trees. This clever black-and-white water-colour has its title written upon it, and in the left corner, "122. J. S. Cotman," indicating it as one of the "Drawing Portfolio Series," which he announced in 1812. From the Reeve Collection.

Fountains' Abbey. 13 × 9½. Pencil. R. H. INGLIS PALGRAVE.

Probably a drawing copy. The subject was exhibited at the R.A. in 1804.

Five other drawings made in Yorkshire, probably the results of Cotman's visits to his friends the Cholmeleys, shall be placed here. From the Reeve Coll., now in the Print-room, B.M.

The Scotchman's Stone, on the Greta, Yorkshire. 10½ × 15½.

Showing the rocky bed of the river with trees beyond. Exhibited 1808, Norwich Exhibition.

On the Greta, Rokeby, Yorkshire. $7\frac{7}{8} \times 5\frac{3}{8}$.

The river in the left foreground with two cows under the high rocky and wooded bank opposite. On the right a low bank and trees. Drawn in pencil and red chalk on stone-grey paper heightened with white.

On the Greta, Yorkshire. 9×13 .

A lofty one-arch bridge in the middle distance; houses above on the left; trees beyond; the river flowing among rocks in the foreground. This drawing, of which we have an etching by his son, Miles Edmund, is an effectful and masterly record of a quiet holiday.

On the Greta, Yorkshire. 9×13 .

Trees on the bank of the river with a figure carrying sticks, and mallows in the foreground. The pencilling free and loose, washed over with neutral low-toned colours; sienna, green, and blue-black used in the depths.

Duncombe Park, Yorkshire. $12\frac{3}{4} \times 9$.

A study of trees with a spring flowing from a rocky bank in the foreground. Lithographed in Norwich Art Circle Catalogue, 1888. This unfinished sketch shows his practice of "centering" early. He first placed the darkest touches between the firs relieving their light trunks, and proceeded to wash in the masses with somewhat broken tints, reserving golden ochre for the sunlit bank.

About this time Mr. John Britton, who doubtless remembered his drawing of Shute Gate House, contributed to the "Beauties of England and Wales" (Mr. Brayley's and his own great work), gave Cotman a commission for two illustrations of *Mereton Hall, Cheshire*, published October 1st, 1808, and January 2nd, 1809, in Vol. II. of his "Architectural Antiquities of Great Britain." The Elizabethan mansion, rich with overhanging gables, projecting windows, massive timber framings bedded in its white plaster walls, with its moat and bridge, is most effectively rendered. One regrets that our artist was not favoured with other orders for this series, the publication of which was not without its influence upon his career. Two years later he sent to the British Institution

his picture of *Old Mereton Hall, Cheshire*, 33 × 40, one of the earliest of his oil paintings, which will be mentioned again (see page 281).

To the same expedition may well be assigned Mr. Reeve's *Interior of Trentham Church*, 21½ × 16, on the Sutherland estate, in Staffordshire; important as inaugurating a revolt from the quiet soberness of his earlier work. Although full of the artist's lovely architectural detail, the feature of this picture is a rich red velvet, gold-embroidered pulpit-cloth over a deep blue baize. The pulpy touches of crimson, gold, and blue, set off by the ivory-like carving of the pulpit, is a foretaste of that colour-fever to which Cotman capitulated in his later years. According to information obtained from the Rev. Mr. Piggot, Rector of Trentham, the pulpit cover was a Moorish saddle-cloth, which the Emperor of Morocco presented to George III. It was the Marquis of Stafford who gave it to the church. (See the photogravure.)

The regular duties of his Drawing School preventing many distant excursions, he at this period devoted his leisure to making drawings in and around the City of Norwich, working out of doors in the summer, and in the shelter of the Cathedral or other churches during the more inclement seasons. We will first name his Norwich Cathedral series, premising that Nos. 1 to 5 were lent in 1888 to the Burlington Fine Arts Club Exhibition by J. R. Bulwer, Q.C.

In the Ambulatory, Norwich Cathedral. 15⅝ × 11.

A Norman doorway—a dog in the doorway to the left. An open wood screen hung with red and blue curtains across the path to the right.

In the Jesus Chapel, Norwich Cathedral, looking East. 15¼ × 10⅝.

The Windham Tomb (now removed to the nave) in the foreground, with lectern and ladder behind.

In the Jesus Chapel, Norwich Cathedral, looking West. 11 × 14½.

The Windham Tomb in the foreground with wooden screen (afterwards removed to the left centre). A Norman apse with a window (since opened out) to right.



Wm. & A. S. 1850. No. 1.

Frentham Church, by J. S. Cotman

Prior Bozoun's Tomb, Norwich Cathedral. $14\frac{1}{8} \times 16\frac{3}{4}$.

In the Beauchamp Chapel, Norwich Cathedral. $16\frac{7}{8} \times 10\frac{7}{8}$.

A carved stone pedestal for a statue with canopy above; a seated figure to the right.



INTERIOR OF NORWICH CATHEDRAL.

Interior of Norwich Cathedral. $14 \times 10\frac{3}{4}$. PRINT-ROOM, B.M.

View from the South Transept, through doorway to steps leading to the Choir. Galleries on the left (since removed). Rich tracery reproduced with the patient love of an enthusiast. Lithographed in the Norwich Art Circle Catalogue, 1888. From the Reeve Collection. (See illustration.)

*The Confessionary or Reliquaire Chamber, Norwich Cathedral,*10 $\frac{7}{8}$ × 14 $\frac{1}{8}$. J. R. BULWER, Q.C.

An archway in centre with wooden screen and door (removed) leading to the Jesus Chapel on right.

*Exterior View of St. Luke's Chapel, Norwich Cathedral.*13 $\frac{3}{4}$ × 18. NORWICH CASTLE MUSEUM.

Houses and a gateway in the left distance. Two cows (?) one light-coloured, the other brown, under the wall above which the Chapel is seen. This drawing is on whitey-brown sugar-bag paper, the forms of the architecture defined with bistre or sepia, Paynes grey, brown pink, burnt sienna, sap green, and raw sienna being the leading colours. The animals are not good. Colman Bequest, 1899.

Cotman's other studies in Norwich at this period were:—

Sandling's Ferry, Norwich. 8 $\frac{1}{4}$ × 11 $\frac{3}{4}$. Signed "Cotman."

J. PRIOR.

Interior of St. Peter Hungate Church, Norwich. 13 × 18 $\frac{5}{8}$.

MISS WELLS.

Pulpit with sounding-board and reading-desk below on right of centre; high square pews on left, with artist sketching. Altar at east end of church seen beyond. Litho'd in the N.A.C. Catalogue, 1888.

Bishopsgate Bridge, Norwich. 9 $\frac{1}{2}$ × 17.

FREDERICK WEDMORE.

Bridge in centre. Old houses on river to right; river bank with old houses and trees to left; St. James' Hill seen in the distance. Engraved in the *Magazine of Art*, 1888, and lithographed in the N.A.C. Catalogue, 1888.

*Window between St. Andrew's Hall and Dutch Church, Norwich.*13 $\frac{1}{4}$ × 9 $\frac{1}{8}$. Signed "J. S. Cotman." J. R. BULWER, Q.C.*A Staithe.* 9 × 10 $\frac{3}{4}$. J. J. COLMAN, M.P.

Willow-trees in centre and left; wall, figures, boat, and staithe in right. Chalk drawing on grey paper.

Foundry Bridge, Norwich. 9 × 14½. J. J. COLMAN, M.P.

Trees and vessel on left; bridge in centre; Mousehold in right distance; figures sketching in foreground. Was Cotman taking his pupils out as did Crome? A black-and-white in chalk on grey paper heightened with white.

Repairing Bridge. 10½ × 16½. J. J. COLMAN, M.P.

The arch of bridge with scaffolding in centre, and figures with barrows, and horses and carts above. Trees and shrubs in the foreground. A pencil sketch.

River near St. Anne's Staithe, Norwich. 10 × 14½.

J. J. COLMAN, M.P.

The river in front; houses and wherries on the left; meadow with figure on the right. In the background is seen the Cathedral spire and trees. Chalk drawing on grey paper.

Study of Trees. 10¼ × 14¼. J. J. COLMAN, M.P.

Water in front, with light trees to the right, and trees with a horse and cart on the left. Chalk drawing on grey paper.

Study of Trees. 13 × 9¼. J. J. COLMAN, M.P.

Trees in the centre; palings on high ground to right; steps in foreground leading to high ground in centre. Chalk drawing on grey paper.

Study of Trees. 13¼ × 11. J. J. COLMAN, M.P.

Trees on right; palings on left, roadway in centre, with a figure in distance. Chalk drawing on grey paper.

Tomb in Blickling Church, Water-colour. 12½ × 17½.

R. H. INGLIS PALGRAVE.

Clere Tomb, Blickling Church, Water-colour. 11⅛ × 17¾.

This and the two following belonged to J. R. BULWER, Q.C.
A girl in foreground to right.

Blickling Church (Exterior), Water-colour. $6\frac{3}{4} \times 11\frac{1}{4}$.

Churchyard in front, with wooden fence

Blickling Hall, South Front. (Black-and-White.) $8\frac{3}{4} \times 13\frac{1}{4}$.

Drawing made for "Excursions in the County of Norfolk." Signed "J. S. Cotman, 1818."

CHAPTER XIII.

DRAWINGS AND ETCHINGS.

1809. On the 6th of January, in the ancient church at Felbrigg (fitting haunt for architect or artist), John Sell Cotman was united in the holy bonds of matrimony with Ann Miles, daughter of Mr. Edmund Miles, a well-known farmer of that parish. How it came about we have no information, but as Felbrigg, on the road to Cromer, was favourite sketching-ground of Cotman's, even in his young days, surmise is needless. From her husband's portrait of his wife (a pencil drawing, revealing much firmness of character, long treasured by their grandson, Dr. Cotman), we judge that her presence as mistress at his Wymer Street home must have been a great boon to the artist. It gave him more freedom, enabled him to go further afield for his sketches, and we find him introducing a new and original system of instruction. He announced that any lady or gentleman subscribing a guinea might have the loan of one of his drawings to copy. There were 600 from which to choose. It was his practice to deliver the drawing at the pupil's house himself, giving a short lesson sufficient to start the work properly. It may be observed that these drawings were all carefully numbered, and many of them can be identified thereby. Cotman's advertisement of this scheme appeared in the *Norfolk Chronicle*, and reads thus:—

A Circulating Collection of Drawings.

J. S. COTMAN

Has opened to the Public, on the plan of a Circulating Library, a Collection of SIX HUNDRED DRAWINGS, consisting of Landscapes, Composition, on Design, and Figures, Coloured Sketches

from Nature, Sketches in *Claro Obscuro*, and his original Pencil Sketches from the Saxon, Norman, and Gothic Architecture, chiefly from the counties of Yorkshire, Lincolnshire, Essex, and Norfolk.

Quarterly Subscription Ticket, One Guinea.

J. S. Cotman will attend the delivery of the Drawings to the Subscribers, that he may facilitate their copying them by his instructions.

Days of Delivery: Mondays and Thursdays, between the hours of Twelve and Two.

Our artist was endowed with business ability, and had no end of faith in advertisement. He even utilised the exhibitions at the Norwich Society's Rooms in Wrench's Court for this purpose. Thus, in 1809 and in 1810 there is a notice in the catalogue against his works that "the drawings marked with a * are from his Circulating Portfolios." He sent thirty-eight pieces to the 1809 Exhibition. Among them:—

Old Houses in Norwich.
Norwich Market Place.
Carrow Abbey.
Richmond Castle, Yorkshire.
St. Mary's Abbey, York.
Bridge at Knaresborough, Yorks.
The Dutch Fair, Yarmouth.
Smelt Fishing, Evening.
Hampstead Heath.
Dutch Shipping.
The Old Shepherd of Elmerton.

A Chamber in Wenlock Prison in Shropshire.
The Sheep-walk near Alnwick Castle, Northumberland.
Part of Warwick Castle.
A Skirmish between Lord Paget's Regiment of Hussars and the French, wherein the latter were routed. (The sketch for his large picture.)
Boats on the Shore at Blakeney.
Bone House, Heigham.

1810. This year Cotman was elected Vice-President of the Norwich Society of Artists, Crome being the President. He had also become a member of the "Society of United Friars," a mutual improvement and benevolent society, founded in the city in 1785, and for his initiation, instead of reading a paper on the history of the order, he painted and presented a picture of "St. James de Compostella." Mr. Colman possesses the painting, which is on canvas. This I reproduce, remarking that it must be regarded as a special effort for a special occasion, and that we shall hear more of Cotman's progress in oil painting in the next chapter.

In 1810 Cotman's contribution to Wrench's Court consisted of



Oil Painting.

ST. JAMES DE COMPOSTELLA.

J. S. Cotman.

twenty-three drawings, appended to the catalogue list of which was the same advertisement of his "Circulating Portfolios." The repetition of this notice may be taken to indicate that some success had attended the novel scheme. It will be noticed that the localities represented are those visited by him, during this and several previous years, and that the *View of the Jungfrau Horn Glacier* was a fancy subject, got up probably for a drawing copy. His aim was rather to obtain pupils than to sell pictures.

<p><i>View of Jungfrau Horn, a Glacier in the Canton of Berne, Switzerland.</i></p> <p><i>View of Snowdon from the Lake of Llanberis.</i></p> <p><i>Mousehold Heath.</i></p> <p><i>Fastolf's Tower, Caister Castle.</i></p> <p><i>Kett's Castle.</i></p> <p><i>Wells Harbour.</i></p>	<p><i>Swedish Fishing Boats.</i></p> <p><i>Fishermen, with a distant view of Creke Castle, Durham.</i></p> <p><i>Durham Castle and Cathedral.</i></p> <p><i>Draining Mill, Lincolnshire.</i></p> <p><i>North End of Battersea Bridge.</i></p> <p><i>Harvest Field. A Pastoral.</i></p> <p><i>Portrait of a Horse.</i></p>
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1809-10. As the record of our artist's life is to be found in his works, I here give fuller descriptions of his drawings exhibited in or assigned to these years.

An Old Cottage. $9\frac{1}{2} \times 7\frac{1}{2}$. J. CLOWES.

The gable of cottage in centre, trees and bridge in right distance.

The Harvest Field. $21 \times 27\frac{5}{8}$. J. R. BULWER, Q.C.

Harvestmen resting in the left foreground; figure with greyhound in the centre; carting proceeding in the middle distance, and houses and reapers to the right. In the distance a mansion surrounded by woods with mountains beyond.

Church Tower, Norfolk. $15\frac{5}{8} \times 11$. J. R. BULWER, Q.C.

The Gleaner. 24×19 .

No. 182 in the J. S. Cotman Sale, 1861, at Norwich.

Ruins. $16 \times 11\frac{1}{4}$. J. R. BULWER, Q.C.

A decorated end window, with trees beyond. Signed "J. S. Cotman."

The Harvest Field. 37 × 31. With Figures.

180 in the J. S. Cotman Sale, 1861, at Norwich.

Binham Abbey, Norfolk, N.W., West Front. 16¼ × 12.

This and the following were lent in 1888 to the Burlington Fine Arts Club by Lewis Fry, M.P. :—

Interior of Walsingham Abbey, Norfolk, N.W. 11⅞ × 18⅞.

A ruined wall in the centre, pierced by four pointed arches; through that on the right a further window is seen; walls and modern windows on the left; trees beyond on right.



DRAINING MILL, LINCOLNSHIRE.

J. S. Cotman.

Draining Mill, Lincolnshire—Evening, with Storm clearing off.

13 × 19½. PRINT-ROOM, B.M.

A mill-tower, massive and dark, lifts its lattice whips against the sunny light that is bursting through the skirts of a storm-cloud drifting off to the left, where Croyland Abbey can be seen in the distance. Water in a deep hollow occupies the foreground before the mill, on the left bank of which are a herdsman and cattle

while two cows have descended and stand in the strongly shadowed yet light-glinted pool.

The character of the clouds, figure, and sentiment remind us so much of the *Croyland Abbey* drawing at the British Museum, already described under the date 1806, that one might suppose these two drawings were made at the same time. Inscribed J. S. Cotman, 1810. He was then trying for warmer, brighter colour, and had pinned his faith on cadmium yellow—Turner's triumph—as the *sine quâ non* for sunlight. Lithographed in the N.A.C. Catalogue, 1888. Autotyped. Old Masters, 1891. From the Reeve Collection. (See illustration.)



MOUSEHOLD HEATH, NORWICH.

J. S. Cotman.

Mousehold Heath, Norwich. 11¾ × 17. PRINT-ROOM, B.M.

Sheep in mid-distance to right; a boy and dog in strong sunlight on the left, two donkeys in the right foreground.

This drawing, which was exhibited at the Norwich Society of Artists in 1810, has been etched in dry point by C. J. Watson. The original sketch in pencil, dated April 20th, 1810, is also in the Museum. Old Masters, 1891. From the Reeve Collection. (See illustration.)

Mousehold Heath. 6 × 11. ALFRED MOTTRAM.

Representing horses and cart, with a direction-post on the right; a mill and Cathedral spire in the distance.

The year 1810 was in every way an important one for our artist. On the 5th of January his wife had presented his first-born son, whom they named Miles Edmund, after his grandfather, the farmer, of Felbrigg. A month or two later, as already recorded, his fellow-members had chosen him to be Vice-President of the Norwich Society, John Crome being President. Spurred and encouraged to fresh effort, he left no stone unturned, and the son of his friend, Francis Cholmeley, must have been gratified to find him already busied with painting in oil, as he desired, sending the results for exhibition in London to the British Institution, a society which had been started four years before as a rival of the Royal Academy. But the year was not to be one of unalloyed satisfaction to the friends. Young Mr. Cholmeley addressed to him, in a letter dated October 14th, 1810, the following lines:—

“I know not whether you will already have heard the sad, sad news I have to communicate to you; but, indeed, writing was so very painful to me, that I am sure you will forgive me. My mother is no more. Her friendship for you extended beyond the grave, and she has left you a bequest of one hundred pounds.”

It is remarkable that Cotman should have sent his first oil-paintings to the British Institution, and never at any time sent again to the Royal Academy. As I shall refer to them in my special chapter about his paintings, I will only remark that one of them, *Old Merton Hall, Cheshire*, was a reminiscence of his contribution to J. Britton's "Architectural Antiquities" in 1808, which he had expected would have led to further commissions. As it had not done so, he, with courage and determination, set himself the task of learning etching, so as to be independent of the engraver.

1811. Taking Piranesi — the Rembrandt of Architectural Engraving—as his example, he made pencil drawings, washing in the shadows with sepia, of porches, doorways, ruined abbeys,

churches, and cottages, which he reproduced on copper-plates, about 10 × 8 ins. The prints he issued in parts to subscribers during 1810. Thus was formed his first series of Etchings, issued under the title:—

“ETCHINGS BY JOHN SELL COTMAN.” LONDON, 1811.

Published for the author by Messrs. Boydell and Co., Cheapside; Colnaghi and Co., Cockspur Street; Todd and Co., York; and Mr. White, Edinburgh.

It contained twenty-four plates, preceded by an artistic dedication title, embellished with the Arms of Englefield, and a scroll letter, addressed:—

“TO SIR H. C. ENGLEFIELD, BARONET, *Vice-President of the Society of Antiquaries and Fellow of the Royal Linnæan Societies, etc.*

“DEAR SIR,—The favour with which the public have honoured these first efforts of my graver, and the kindness with which you yourself have been pleased to receive them, have so far exceeded my expectations that I have been induced to take a liberty I should not otherwise have thought of—that of sending them out under the sanction of a dedication to you. . . . *To me it is material that it should be known that through life I have uniformly been honoured with your patronage, and thus while I discharge a debt of gratitude I most effectually serve my interest and gratify my vanity.*

“I have the honour to be, dear Sir,

“Your most obliged and most devoted servant,

“JOHN SELL COTMAN.

“July 1, 1811.”

Cotman also drew a portrait of Sir H. C. Englefield, etched in 1815 by Mrs. Dawson Turner.

The subscription list, containing 213 names, is an instructive document. We have London-artist friends represented by Dr. Thomas Munro, his patron of the Adelphi; by Paul Sandby Munn, his companion in several sketching expeditions, who shows his friendship by subscribing for fifteen copies; by John and Cornelius Varley, and by Lewis Francia. The name of J. M.

W. Turner is not among them, a fact which may possibly support my view that those writers err who assert that Cotman in London associated with Turner and Girtin, his seniors and preceders by an Art-generation of student life. The Norwich Society is well represented by J. Crome, Joseph Clover, the Freemans, Mrs. Frewer, Thomas Harvey of Catton, R. Ladbroke, James Stark, F. Stone, and John Thirtle; Norfolk County families, Dawson Turner, and his own Yorkshire friends, the Cholmeleys, complete the list.

In this series of studies and architectural bits the etching is masterly. No work is thrown away. The contours are free, the hatching rather open, yet the effect secured by brilliant contrast of depth to light is considerable. It must be confessed, however, that the figures are somewhat statuesque. The biting throughout is clean and sharp. It is to be noticed generally of Cotman's etchings that the detail is confined to the architecture.

I give, as an interesting record of this effort, the artist's letter to Mr. Dawson Turner, which is inserted in that gentleman's unique copy of "Cotman's Architectural Antiquities of Norfolk," one of the treasures in the Print-room at the British Museum, containing proofs in each state of progress carefully arranged; a precious volume for etchers and a testimony to Dawson Turner's intimate interest in Cotman.

"DEAR SIR,

"It is with much pleasure I acknowledge the receipt of your kind letter of some months since. And I beg leave to return you my thanks for your liberal Patronage, so I could not but choose to accept the names you presented to my list but as so many proofs of your approbation, which I trust you will not have cause to withdraw, as every succeeding Plate has had some progressive improvement or other to distinguish it from the last. It has been my aim althroughout to improve by every means in my power, even in the article of Paper which I caused to be made for me. The substance is stouter and better coloured than most Prints.

"Had not this been the case my work would have been out early in Jan^y and I had kept my word with the public.

"When I come to Yarth (Yarmouth) I shall be most willing to avail myself of your obliging invitation, and most glad should I

be could you spare a few minutes from your concerns to call on me, that I might show you my progress.

"This summer I am going to commence "Etchings of all *Ornamented Antiquities* in Norfolk"—and on this subject I shall be happy to receive any information that would lead me to proper subjects, etc.

"I decidedly *follow* Piranesi, hower far (*sic*) I may be behind him in every requisite—Hudson Gurney have the compleat sett. I know him not, though from report he is the man that would willingly lend every assistance to the Arts in his power. Is it possible to get a look at them for a little time so that I could glean something from that vast heap of excellence?

"Present my resp^{ts} comp^{ts} & thanks to Mr. Hooker.

"To Mrs. Turner & self,

"Your most obliged S^t

"JOHN S. COTMAN."

This year (1811) Cotman was chosen President of the Norwich Society, and sent thirty-four of the Architectural and Miscellaneous Drawings which he had made for his "Etchings," and for his next project, "Specimens of the Architectural Antiquities of Norfolk;" the work referred to in the letter.

The interest which Dawson Turner took in Cotman's latest departure was not confined to advising him in the selection of subjects, or to securing subscribers for his works. Intended though he had been for the Church, a Cambridge man, a botanist, and above all a most painstaking antiquary, he had succeeded to the banking business of his father, and resided at Hall Quay, Yarmouth (afterwards Gurney's Bank), opposite the bridge, where he made art, science and literature the hobbies of his leisure hours. His friendship induced Cotman to leave Norwich, and take a house at Southtown, beyond the bridge (a house which presently became his own property), so as to be at hand for daily conference. By this removal the artist, without giving up his Norwich connection, obtained a fresh circle of pupils in Yarmouth, among whom he numbered the young ladies of his patron's family, teaching them both drawing and etching. Their names were (1) Elizabeth (afterwards Lady Palgrave); (2) Harriet (Mrs. Gunn); (3) Hannah Sarah (Mrs. Brightwen); and (4) Miss M. A. Turner. We get a glimpse of them at their studies in the preface to a "Catalogue of

Topographical Engravings of Norfolk," where Dawson Turner writes:—"While they copied his (Cotman's) sketches and listened to the tale of his discoveries they could not but imbibe a portion of his enthusiasm."

It appears that Cotman, devoting his time to etching, "expected to found an independence sufficient to enable him to pursue his studies as an artist with advantage."

As soon as his family was established at Southtown the artist issued proposals for his second series of etchings as follows:—

"Proposals for publishing by subscription in ten numbers (one vol.),

'SPECIMENS OF THE ARCHITECTURAL ANTIQUITIES OF NORFOLK,'

containing sixty highly finished Etchings, with suitable descriptions by John Sell Cotman, author of a Volume of Miscellaneous Etchings. The first number to be published 1st January, 1812. Subscriptions received by Boydell, Cheapside; Colnaghi & Co., Cockspur Street; and Longmans, P.N.R., London. Stevenson, Matchett, & Stevenson; Bacon & Co; and I. & W. Freeman, Norwich. J. Keymer and J. Shalders, Yarmouth; as well as at Mr. Cotman's, Cockey Lane, Norwich, and at the Author's, Southtown, near Yarmouth, where any communication will be thankfully received.

"The quarto edition, price half-a-guinea each number to subscribers; the folio, fourteen shillings. Each number to contain six highly finished etchings. One number issued each quarter till completed.

"P.S.—The nobility and gentry are respectfully invited to view the specimens at Mr. Cotman's, Cockey Lane, Norwich; and at the Author's, Southtown, near Yarmouth."

These plates, modestly described as "intended to be bound up with Blomefield's 'Norfolk,' or Lyson's 'Magna Britannia,'" were published in a folio by Longman in 1818. The short descriptions are supplied by Dawson Turner, although his name does not appear. Printed by Sloman, of Yarmouth, who was one of the publishers. As etchings they are large, bold, and full of power; the textures of stone, wood, brick, tile, and rubble carefully distinguished, and the shadowed roundings of pillar and fluting lingered over by a hand that does not forget their decay. Some of the portals are

wonderful achievements. Their archivolts and embellished dressings, chevron or zigzag mouldings on impost lines, supported by slender columns cut out of the jambs of the opening, intricate in detail as they are, are kept in mass and relieved by the dark shadows on



CASTLE CASTLE BY YARMOUTH.

Etching on soft-ground by J. S. Cotman.

the oak door beneath. In them we have an architect's accuracy of detail balanced by the painter's mastery of light and shade as well as a poet's reverence for the finger-marks of time.

It is a feature of this series that Cotman has dedicated each plate to a friend or patron. Thus: Plate I.—*A View of the*

Southgate, Yarmouth (which was demolished in 1812), is inscribed "to Dawson Turner, Esq., F.R. and A.S., as a token of personal regard as well as a memorial of his love for the fine Arts." Three other plates are dedicated to members of the Dawson Turner family; then come the Gurneys; Thomas Harvey, Esq.; Dr. Rigby, to whom *The Healing Well of St. Lawrence* is appropriately dedicated; John Nichols, the Historian of Leicestershire; the Rev. John Homfrey; Frank Sayers, M.D.; and his own special friend, Francis Cholmeley, Esq. The rest are the famous county families, the owners of the ruins or castles, and the rectors whose churches are depicted, a list too long to be given in its entirety and from which selection would be invidious.

1812. On the thirteenth of July, at Southtown, was born Cotman's second child, Anne, who became, in after years, the devoted daughter of the family, always helpful to her mother, father, and brothers.

This year Cotman sent nineteen drawings of local subjects to Sir Benjamin Wrench's Court. But from this time etching and teaching occupied so much of his time that his exhibits became less regular. In 1815, 1818, 1820, and 1821 he sent drawings, generally the originals for his etchings, the publication of which was promoted by their exhibition.

But Cotman could not entirely surrender himself to the commerce of art. He sought refreshment and quickened impulse from the restless sea, and the stirring life of the port which was always before him. Consequently his drawings of Yarmouth and its neighbourhood have a certain holiday spirit about them which is very charming. None of the following are signed or dated.

The North Gate, Great Yarmouth. 10 × 7¾.

Representing a tower in the centre, with a shed, bushes, timber, and a figure at a grindstone in the foreground. (Etched.) This and the two next belong to Mr. Colman.

A Squall. 9½ × 12¾.

A boat's crew is boarding a trawler in a rough sea; dark clouds gathering to the left.

Stormy Weather. $10\frac{1}{4} \times 6\frac{3}{4}$.

Two fishermen with nets, baskets, etc., on the beach in the foreground; heavy clouds in the sky. These figures are reproduced in one of Cotman's posthumous etchings. Old Masters, 1893.

Fisherman's Cottage, Thorpe, near Norwich. $10\frac{3}{4} \times 8\frac{3}{4}$.

PRINT-ROOM, B.M.

Showing the blank face of house with one window, at which a string of fish is hanging, and one door by the wooden steps from which a man is about to descend. Lithographed in the N.A.C. Catalogue, 1888. From the Reeve Collection.

A Wreck off Yarmouth. 6×11 . PRINT-ROOM, B.M.

The jetty in left distance; vessels to right in a rough sea. A pencil sketch on white paper. From the Reeve Collection.

Storm at Sea—Moonlight. $10 \times 15\frac{1}{2}$. PRINT-ROOM, B.M.

Fishing boat in centre, lifted high out of the water by a wave; a deep shadow from the boat cast by the moon on the left. Boats in the right distance, with flags hoisted.

In pencil, on stone-grey paper, lights put in with body colour. From the Reeve Collection.

Boats off Yarmouth. $7\frac{1}{2} \times 10\frac{1}{2}$.

A fishing boat in left centre, with two men, one of whom points to larger boats in the distance. Sea, rough; sky, cloudy.

This and the next were lent in 1888 to the Burlington Fine Art Club, Cotman Exhibition, by Mr. Lewis Fry.

Shipping. $13\frac{1}{4} \times 17\frac{3}{4}$.

A lugger in deep shadow sailing towards the left with a strong breeze. Two ships at anchor in distance to the right.

A Dutch Schuyt Becalmed. $7\frac{1}{2} \times 11$. G. SALTING.

The ship with all sails set on the left; another to right of centre; and gulls. W.-C.

Off the Dutch Coast. $8\frac{3}{8} \times 12\frac{1}{8}$. ROBERT GELDART.

A schuyt in full sail in the front, with fishing boats and a low lying coast in the distance to right and left.

Dutch Fishing Boats on Schevening Sands. $7\frac{1}{2} \times 11$.

G. SALTING.

The Beach at Yarmouth. $6\frac{3}{4} \times 10$. J. P. HASELTINE.

A brig in the centre, with carts; a grey sky.

River Barges. $8\frac{3}{4} \times 12\frac{3}{4}$. LEWIS JARVIS.

A hay barge sailing in the left centre; other sails in distance on right; all in warm sunshine. Storm clearing off on left, with town on distant shore.

A Hay Barge—a Calm. $9 \times 13\frac{1}{4}$. DR. HAMILTON.

Barge in centre, sailing to left with one large sail. The lower part washed with yellow. Small sails in the distance.

A Yarmouth Fish Girl. $9 \times 6\frac{1}{4}$. W.-C. PRINT-ROOM, B.M.

The standing figure of a well-known character in Yarmouth who had but one eye. She is dressed in a russet coat over a lozenge-quilted green skirt. Inscribed "Cotman." From the Reeve Collection.

Yarmouth. $8\frac{1}{4} \times 6\frac{3}{4}$. Pencil. PRINT-ROOM, B.M.

Men rowing in a boat. A heavy sea. From the Reeve Collection.

Yarmouth Beach. $3\frac{3}{4} \times 6\frac{3}{4}$. Pencil. PRINT-ROOM, B.M.

A boat drawn up on the right; a dog on the left. From the Reeve Collection.

Fisherman's Cottage, Yarmouth Beach. $12\frac{1}{2} \times 8$. Water-colour
G. SALTING.

A prettily gabled cottage with a lean-to on its right, against the wall of which two or three boys are sitting. Two boats are on the beach in front, and two children are sitting on the sand in the left corner. Bought in 1893 from R. H. Benson's Sale, at Christie's.

1813. Among the many evidences of Mr. Dawson Turner's friendly guidance of Cotman in everything is the fact that a very wise provisional will in favour of his wife was drawn up and executed on the 6th day of June, 1813, the witnesses being Dawson Turner and his friends, James Jay and H. V. Worship. It is at Somerset House.

Two Dutch Smacks off a Flat Shore. $11\frac{1}{2} \times 16\frac{1}{2}$. W.-C.

WILLIAM MARTIN.

The smacks flying Dutch colours are moving to the right; two fishwives are standing on the shore to the left; distant shipping above them. Sky, blue—above, cumulus.

On the back of this sheet of white hard paper is sketched a hay barge by the side of a ship. Washed in with ultramarine and Vandyke brown, the near waves and leading forms outlined.

Pilot Boats going off. $11\frac{1}{2} \times 16\frac{1}{2}$. W.-C. WILLIAM MARTIN.

Two boats, one of them marked on sail D 23, are leaning over before the wind and rapidly moving to the left as if racing, waves leaping before them. On the shore to the right is a distant lighthouse. Sky, clear blue at top left corner only; grey clouds below. White hard paper.

Pilot Boat and Two Timber Ships. $12\frac{1}{2} \times 18\frac{1}{2}$. W.-C.

WILLIAM MARTIN.

The pilot boat is swinging round to the right, after putting off a small sail boat, which is making for the nearest of two timber ships driving to the left with shortened sail.

The year **1814** adding a fresh incitement to effort by the birth of a second son, John Joseph, we are not surprised to find Cotman undertaking what was little better than a "pot-boiler" commission. It was a time of national rejoicing after long years of anxiety, want, and war. The allies had entered Paris, Napoleon had been sent into exile in the island of Elba, and a general peace was declared. To celebrate this great event the Mayor, Corporation, and Residents of Yarmouth gave a public dinner to 8,023 of their poorer fellow-townsmen under the beautiful avenue of trees extending all along the quay by the side of the River Yare. Divers

entertainments followed, the day concluding with fireworks and a grand bonfire in which an effigy of Napoleon was consumed.

"A NARRATIVE OF THE GREAT FESTIVAL AT YARMOUTH, ON
TUESDAY, THE 19TH OF APRIL, 1814,"

was written by Robert Cory, and privately issued as a Memorial, or perhaps rather as an official report, for appended to it is a list of subscribers with their subscriptions, amounting to £1,106 8s. 6d., an account of the expenditure and copies of all the official circulars and correspondence. This thin quarto was illustrated by Cotman with a title-page, in the centre of which Neptune stands on his shell holding trident and shield with three Dolphins upon it, as he appeared in the procession which inaugurated the ceremony. On either side of him are the laurel-trees of victory; at the top of the page—"Table No. 26," at which Mr. R. Cory was a manager, with the people feasting, while joints of beef and plum-puddings are borne aloft by waiters, and barrels of beer are being broached. In the lower border we have a donkey race with its attendant fun. Truly it was a surprising event. From the ground plan (the second of Cotman's plates), we see that there were in all fifty-eight tables, each presided over by a resident, from whose house in the rear, roast beef and plum-puddings were brought steaming to the board. Mr. Preston, the Mayor, in full robes and with sword of state, assisted by the Rev. R. Turner to say grace, sat at the head of the first line of tables, while Vice-Admiral Murray presided at the centre line on the Hall Plain. This plan is interesting to us, as it gives the names of all the occupants of the houses along the frontage—Dawson Turner's, opposite the Southtown drawbridge, Mr. Bygrave, Rev. Mr. Homfrey, the Palgraves, the Palmers, and the Sayers, S. Paget, S. Bracey, and the Rev. Mr. Forster, all friends of Cotman, among many more. In the same book there is a folding plate representing the "*Grand Bonfire at the Yarmouth Festival, April 19th, 1814.*" Drawn, Etched, and Published by J. S. Cotman." This is on soft-ground, the crowds in the foreground being darkened with hatchings by the needle.

Cotman now undertook a work, probably at the suggestion of Dawson Turner, more suited to the practised skill of a professional engraver than to the free hand of an artist-etcher, the nature of which will be understood from the original prospectus, a copy of which is preserved among the Dawson Turner papers in the British Museum.

“To be published by Subscription in Quarterly numbers—each containing six Quarto plates, price 6s. 6d.; tinted to represent the Originals,

‘ENGRAVINGS OF THE SEPULCHRAL BRASSES IN NORFOLK AND SUFFOLK,’

tending to illustrate the Ecclesiastical, Military, and Civil Costume of former Ages, as well as to preserve Memorials of the Most Ancient Families in these Counties, by JOHN SELL COTMAN, Author of ‘Miscellaneous Etchings,’ and of ‘The Architectural Antiquities of Norfolk.’ A great part of the drawings are already made, and it is hoped that the first number may speedily appear; and that the others may follow in regular succession. The whole it is calculated will form a handsome quarto volume.

“Printed and Published by J. Keymer, Yarmouth; by whom subscriptions are received; also by Boydell and Co., Cheapside; and Colnaghi and Co., Cockspur Street, London; by Stevenson, Matchett and Stevenson; Bacon and Co.; J. Thirtle; and J. W. Freeman, Norwich; and at the Author’s, Southtown, near Yarmouth, where any communication, tending to the advancement of the work, will be thankfully received.”

That he continued this undertaking regularly, until the Norfolk portion (123 plates) was completed in 1819, and finished also 47 plates of the Brasses of Suffolk, appended to the second edition (1839, 2 vols., 170 plates), is a tribute to his perseverance and perhaps also to his friendship for Dawson Turner, who contributed an instructive essay on Brasses, and to whom the work is dedicated “in token of respect and gratitude.”

In his preface, after thanking by name those clergymen who had favoured him with rubbings from brasses, he concludes thus:—

“It is to the Rev. Thomas Talbot and the Rev. James Layton the author is indebted for being able to lay this volume before the public. To the latter he owes whatever may be interesting in a literary point of view.”

These monumental figures and ornamental details are rendered in line, the flat surface of the brass being indicated by a delicate wash of fallow grey water-colour. In the 1839 reprint this fallow grey is abandoned in favour of yellow, which may express brass

more technically but is less artistic. The plates had then become the property of G. H. Bohn, the publisher.

As I shall not be referring to this work again, although its publication was being continued part by part for several years, I will here quote from a letter to Dawson Turner, dated June 19th, 1823. Cotman asks for information and says:—"I am employing my son in emblazoning the Arms of the Norfolk and Suffolk Brasses If you can favour me with 'Weaver' or any other books it will ease my labour and very much amuse Edmund, who is quite taken with the effect he produces. These are to be placed in the hands of Mr. Christie. They are of no use to me, and if they fetch but a trifle—why I shall be satisfied."

1817. Cotman was now getting forward a second series of folio etchings entitled,

"SPECIMENS OF NORMAN AND GOTHIC ARCHITECTURE
IN NORFOLK,"

fifty plates, more entirely architectural than the first series. A few sets without letterpress, other than a label on the cover dated 'Great Yarmouth, 1817,' were given away to his friends; but whether he was waiting in the hope that Dawson Turner would offer to write the text, or feared on further consideration that their similarity to the former set would be against their sale as a separate work—for some reason publication was deferred.

The same fate attended his next effort,

"SPECIMENS OF THE CASTELLATED AND ECCLESIASTICAL
REMAINS IN THE COUNTY OF NORFOLK,"

fifty plates, which, like the last, first saw the light through the enterprise of Henry G. Bohn, who became possessed of the whole of Cotman's copper-plates at the sale which Cotman arranged in September, 1834, on the occasion of his leaving Norwich to become Drawing-master at King's College, London. Bohn, having secured these plates by arrangement after the sale, printed therefrom his edition of Cotman's works in two large folios in 1838, although, as that publisher observes, "The greater portion were etched over twenty years ago."

A still further series of

“THIRTY PLATES OF MISCELLANEOUS VIEWS AND BITS FROM
VARIOUS COUNTIES,”

which had been published at different times, was also brought together by the same publisher, who engaged Mr. Rickman, the well-known architectural writer, to edit the collected edition of Cotman's works.

Cotman, with 130 plates waiting for an author willing and able to write the necessary text, now took a subject that was complete in itself. On the occasion of laying the foundation-stone of the beautiful *Nelson Column* at Yarmouth, August 15th, 1817, he etched and himself published a large plate, 18 × 11, from the drawings of W. Wilkins, the architect. Here we see treated pictorially the fluted Doric shaft, spiring above its step-flighted pedestal and supporting on its broad capital a lantern, the cupola of which, sustained by five caryatides, is surmounted by a ball, on which stands erect Britannia holding her trident and wreath of victory. In the sky on either side the foot of the shaft is a mirage of British ships with Standards and Union Jacks floating on the breeze. Groups of sailors and a stage coach with four horses, etc., enliven the foreground; while a medallion portrait of Nelson is placed below the print. This work is excellently well done. Cotman supplied a small drawing of the same monument for publication in “The Excursions in Norfolk,” April, 1819.

In 1819 he etched and published

“ANTIQUITIES OF ST. MARY'S CHAPEL AT STOURBRIDGE,
NEAR CAMBRIDGE,”

a series of ten plates suggested to him by the Rev. Thomas Kerrich, F.A.S., Librarian of the University, who, with the support of others, had been instrumental in saving that building, which had long been used as a stable, from destruction. To the six plates representing the Chapel, are added two of Cambridge Castle, and two more—the Monks' entrance and the Prior's entrance of Ely Cathedral. The last are very fine renderings of intricate ornament.

Mr. Dawson Turner, who had spent the summer of 1815 in Normandy, suggested to Cotman that the architectural remains of Normandy were akin to those of Norfolk, even though the latter were designated Saxon and the former were indisputably Norman.

“Was it to be inferred,” he asked, “that between Saxon and Norman Architecture there was no difference? and that the hordes of barbarians denominated by these different appellations, although they may not have embarked at the same port, were cognate tribes of one common origin?” To solve this Cotman crossed the Channel, and the results of successive journeys during the summers of 1817, 1818, and 1820—the second and most important visit in company with Dawson Turner, his wife, and daughters—furnished the friends with materials for two important works, to each of which all the members of the party contributed. The first of these to see the light (it was published in 1820 by John and Arthur Arch, Cornhill), was Mr. Dawson Turner’s “Account of a Tour in Normandy,” illustrated with numerous engravings, etched by Mrs. Turner, sometimes after her own drawings or those of her daughter, but most frequently after drawings by Cotman. In the preface Mr. Dawson Turner says: “I have borrowed from the companions of my tours, the nearest and dearest of my connections, or from that of my friend Mr. Cohen, who, at almost the same time visited Normandy on similar quests. I doubt, however, whether I should have ventured upon publication if those who have always accompanied me, both at home and abroad, had not produced the illustrations which constitute the principal value of my volumes.” Of Cotman’s visit in 1817 we have only the record of his pencil, but from the pen of Dawson Turner we have the following typical description of his own passage to and arrival at Dieppe, dated June 18th: “After passage of unusual length, cooped up with twenty-four others in a packet designed for twelve only; and after having experienced every variety—calm, contrary wind, brisk gale—in our favour, finally being obliged to lie three hours in a heavy swell off the port, we at last received on board our French pilot, and saw hoisted on the pier the white flag, signal of ten feet water in the harbour. To embark in the evening at Brighton, sleep soundly in the packet, and find yourself, as is commonly the case, early the next morning under the piers of this town, is a transition indeed.”

This book, the holiday-task of a scholar, pleasantly illustrated by wife, daughter, and friend Cotman, is an appetizer rather than an exhaustive work.

The second letter is prefaced by an etching of Dieppe Castle, showing the bridge over the ravine and the castle towers beyond. Signed J. S. Cotman, 1817. A drawing made during his previous visit. The sky is ruled carefully with good effect for a book plate, a style adopted also in Mrs. Turner's etchings throughout this work, and often by Cotman himself in his Normandy views. Apparently Cotman had adopted this mechanical ruling from the reproductions by Grieg of his drawings for the "Excursions in Norfolk."

The appearance of smoother finish which it gives is, perhaps, of doubtful advantage from the painter-etcher's point of view.

After Dawson Turner had spent a fortnight in Normandy he writes as follows:—

"GISORS, *July*, 1818.

"While we were on the point of setting out from Gournay we had the pleasure of meeting Mr. Cotman, who landed a few days since at Dieppe, and purposes remaining in Normandy to complete a series of drawings he began last year towards the illustration of the 'Architectural Antiquities of the Duchy.' He has joined our party, and we are likely to have the advantage of his society for some little time."

Mr. Dawson Turner occasionally quotes Cotman's opinion—as when speaking of his view of the Great House at Andelys. "He will publish a second plate of the Oriel in the east front of this building—which my friend says is built in the Burgundian style." When at Rouen, which he observes "is still a strong city, for it taketh you by the nose," he was visiting the chapel of St. Michael, and impressed by a devotee praying before a broken cross on "St. Michaelmas Day" (*sic*). "His name, he told us, was Jacquemet, and my companion kindly made a sketch of his face while I noted down his words." Such are the slight allusions to Cotman's presence. We are told that this excursion was brought to an end by a sudden domestic affliction, which compelled Mr. Turner to return to England.

After a final visit to Normandy in 1820, where he gained the friendship of the distinguished antiquaries, M. le Provôt, M.

Rondeau, and M. de Gerville, our artist and his friend settled to the task of producing their great work.

“ARCHITECTURAL ANTIQUITIES OF NORMANDY, BY JOHN SELL
COTMAN,

accompanied by Historical and Descriptive Notices by Dawson Turner, Esq., F.R. and A.S., London. Printed for John and Arthur Arch, Cornhill, and J. S. Cotman, Yarmouth, 1822.”

The author having stated that Mr. Cotman's aim was to compare the Norman Architecture of Normandy with the so-called Saxon Architecture of East Anglia, with a view to showing how far they are identical, regrets that the endeavour had not been made earlier, that is, before the French Revolution, “that fearful storm which burst with such violence upon the castles of barons, palaces of kings, and temples of religion.” There is about the authorship of the text a curious duality. Thus while such an expression as “We learn from Mr. Turner” (“Tour in Normandy,” II., 170.) that, etc., would indicate Cotman as author, remarks such as the following about the sculptured heads in the Church of St. Paul, Rouen, are Dawson Turner's:—

“Mr. Cotman, who has observed in similar situations in many other parts of Normandy, heads with whiskers, thinks they were intended in derision of the Saxons who were induced, we are told, by the smooth faces of their opponents to entertain the erroneous belief that the approaching host was but an army of priests.”

In these two volumes we have 100 folio plates of the Churches and Castles of Normandy. One of them (plate L, II.) of double size, representing the front of Notre Dame, Rouen, is remarkable for the enrichment of the towers, the rose window and doorways, as well as for the market crowd in front. Figures are not introduced generally, but in a plate of the *Porch of the Abbey Church of St. George's de Bocherville*, a young lady (Miss Turner?) is seated on a camp-stool sketching the interior of the Church, her progress being admired by two or three boys standing about her. For plate 64, *House in the Place de la Pucelle, Rouen*, a front enriched with rustic figures and animals, “Mr. Cotman has to

acknowledge himself indebted to the pencil of Miss Mary Turner." To plate 79, *South Porch of the Church at Lowviers*, very rich but hardly terminated, there is the note:—

"Mr. Cotman very much regrets that it was not in his power to do this porch the justice it deserved, in consequence of the continued interruptions to which he was exposed from the lower class of the inhabitants."

Plate 87. *The Church (doorway) of the Holy Cross at St. Lo.*

Detail was never better expressed than in this etching of a Church-porch. We quote the following description as a sample of Mr. Dawson Turner's instructive text: "It belongs to the Carlovingian period. The knotted serpents terminating at either end in heads of devils; the two men tugging at rings attached to a chain twisted round the neck of a decapitated demon, whom two dogs are baying; and the structure of the chain itself are all peculiar, and scarcely less so is the medallion below, which represents the curing of a blind woman by the saint bishop at the door of the church. The capitals of the pillars in the nave Mr. Cotman considers of the best class of Norman sculpture."

Before passing on I will observe that in these, as in all Cotman's etchings, elaboration is reserved for the architecture, of which he was a perfect master. Elsewhere we have the utmost economy of labour. The clears of the sky are now generally ruled, the cloud forms carefully shaped and shaded with delicate wavy lines. The foliage of trees is massed, expressed sufficiently well with short, sweeping, often parallel lines, vertically if for poplars, or more diagonally if for elms (see plate 76). Figures are only occasionally introduced, and then look somewhat statuesque or wooden. Cotman was not an adept at figure.

The book was very favourably reviewed in the *Gentleman's Magazine* of April, 1823, and at once became a success.

After the publication of this most important work, Cotman had hopes of being enabled to issue his "Specimens of Norman and Gothic Architecture," and addressed the following letter to Mrs. Dawson Turner, which is preserved in the Print-room of the British Museum.

"DEAR MADAM,

"The good taste ever displayed by you, and the superior talents you have shown in an Art in which I have practised professionally, have been long seen and acknowledged during the tried and steady friendship of yourself and Mr. Dawson Turner.

"Respect for the first and encouraged by and on the faith of the latter, I ask a favour at your hands, no less a one, dear Madam, than to request you to become the Lady Patroness to my new publication of 'Specimens of Norman and Gothic Architecture in the County of Norfolk,' and to allow me to render one page of the work at least valuable by illuminating the dedication with your name.

"Dear Madam, with the greatest respect,

"Your obliged and devoted Servant,

"JOHN SELL COTMAN.

"YARMOUTH, *July 19th*, 1823.

"The first published copy of the work is reserved for your acceptance, with the Author's highest respects."

But these plates, still waiting for the text, remained unpublished till 1838, when H. G. Bohn, having purchased all Cotman's copper-plates, issued his "Collected Works," under the editorship of Thos. Rickman, the architect, as already mentioned.

Cotman, under the spell of Turner's "Liber's Studiorum," issued in parts between 1807 and 1819, and prompted to action by the publication during 1820 of his friend Varley's "Principles of Landscape for Students and Amateurs," a book beautifully illustrated with aquatints, was now projecting a similar work. He sent to the Exhibition of the Norwich Society in 1824, two drawings—(1) *A Landscape with the Fable of the Judgment of Midas*," and (2) *A View of Whitby*, which he catalogued as "part of a series of designs intended to illustrate a work now publishing on Landscape Composition." These two subjects, with thirty-seven others, mostly scenes from North Wales, are etched in the soft-ground manner. They remained unpublished until 1838, when Mr. Henry G. Bohn made them the fifth and last part of his folio edition of Cotman's works. For the title plate he utilised plate fifteen from the "Etchings by John Sell Cotman, 1811." It represents a rustic summer-house overhanging the river bank at

Norwich. On the left nether corner is an engraved label, with the title:—

“LIBER STUDIORUM: SKETCHES AND STUDIES,” by J. S. COTMAN.

London: Published by Henry G. Bohn, York Street, Covent Garden, 1838.

In his prefatory notice Mr. Bohn says:—“Mr. Cotman entertained some reluctance to the publication of these early efforts, but the favourable opinion expressed of them by several distinguished artists overcame his objections.” The title of each subject is written small on the bevel, with occasionally the signature and sometimes the date, 1810. Thus we learn that Cotman himself considered his *early work* to date from 1810, and that he commenced with the soft-ground method which we have seen was already being practised by the elder Crome.

Before accepting my view that Crome preceded Cotman in soft-ground etching, there has to be considered an unpublished etching, 5 × 4, preserved by Mr. Reeve, and now in the Print-room, B.M.—*The Gable End of a Cottage with Wooden Steps aslant over a Water-butt*. On the bevel at foot we read, J.S.C., 1081 (the last figure lost in hatchings on the plate). Mr. Reeve, who points out that these figures form the inverted date, 1801, has found on another proof a pencilled memorandum in the handwriting of J. S. Cotman, “mentioning this as his first etching, and that he is about leaving Norwich.”

But I submit that as this was Cotman’s first plate, the 1081 may quite as easily be a slip for 1810—the date on a few of the Liber Studiorum plates of similar size and style, which we have seen above, Cotman called his “early” work. His remark on the proof that he is “about leaving Norwich,” clearly refers to his giving up the house in Wymer Street, Norwich, and removal to Southtown, Yarmouth, in 1811.

Were it not now entirely superseded, the origin of soft-ground etching—an admittedly English invention—would be in itself an interesting discussion. Among our Norwich artists, Crome, 1809, or Robert Dixon, whose Picturesque Scenery of

Norfolk was published in 1810 and 1811, will, I think, be found to have been the earliest and most successful.

Here I will notice that there is preserved in the books of the Octagon Chapel a portrait, by Cotman, of the Rev. Pendlebury Houghton, Pastor of the Octagon Chapel. This he subsequently etched in soft-ground. There is a proof in the British Museum



8 $\frac{3}{4}$ × 5 $\frac{3}{4}$

ETCHING. THE WOLF HUNTER. *J. S. Cotman.*

Our artist also tried his hand at lithography. There are two lithographs of La Fontaine de la Crosse, Rouen, in quarto imperial size, dated 1822.

In 1846, Mr. Charles Muskett, of Norwich, published a series

of eight etchings, which show us Cotman's work while under the "Rembrandt" influence. Four of them are figure studies—one reminds you of Terbourg, but the best are *The Windmills*, *The Beach at Fecamp*, and the *Yarmouth Beach*. We reproduce *The Wolf Hunter*, a characteristic example of his figure subjects. (See illustration.)

In concluding this brief notice of Cotman's etchings, I will add that this last named series of copper-plates are preserved in the Norwich Castle Museum.

CHAPTER XIV.

OIL PAINTINGS FROM 1810.

WE have now to consider Cotman's progress and achievement in that more powerful medium to which he had turned, somewhat tentatively perhaps, as a relief from the severe architectural drawing required for his Etchings. Judgment and wisdom are apparent in all that he did, and not least in his selection of materials. Thus, for his works of precision, records of monuments and antiquities, he had recourse to the firm pencil and etching needle; for his freer studies, to the gliding chalk and soft-ground; and for his holiday escape from all formality, he sought the moving ocean, adopting the plastic oil. That his oil paintings are so few in number is due to the fact, as he himself explained with regret, "that they consumed too much time." And probably we have to thank that same necessity for saving them from the weakening effect of over-laboured detail. The possession of a very fertile imagination made him impatient of the busy idleness of finish. As I propose to devote this chapter entirely to his Oil Paintings, I will begin with those of 1810, which were evidently the result of excursions from Norwich shortly after his marriage. It is a testimony to Cotman's genius that when, in his forty-third year, he turned from what I may call the light-handed practice of Water-colour to the heavier medium and pigments of Oil Painting, he should have handled the latter with such remarkable power. Indeed, the fault of his first work was its over-solidity, sometimes approaching to woodenness. That intricacy of accident, which in Water-colour accumulates with every touch, is altogether wanting from his first attempts in Oil. In this point he was unlike Gainsborough, who,

taking his Water-colour handling to the easel, by hatching with thin colours, produced there his wonted sketchy tangle.

Whether this solidity was at all due to the fact that our artist was, in his prime, a little too self-reliant, and produced his pictures by the free use of models in the studio, I will not stay to inquire. That he had models of craft and ships of every class, from a cockle-boat to a man-of-war, we know from the sale catalogue of 1834. But as to the technique of it, no doubt Cotman, going into a new field with his eyes open to the achievements of others, and particularly of Turner, somewhat forced himself in the matter of impasto and loading. After a short time he modified this, but "Solidity" remained a feature of his work, sometimes contributing greatly to its success, as, for instance, in his "De Hoogh-like" *Old Houses at Gorleston, Suffolk*, in *The Mishap*, and *The Baggage Waggon*, which certainly have the force of Cuyp.

1810. Cotman's first exhibit of paintings in oil was the following, which he sent to the British Institution in 1810:—

Dutch Fishing-boats. 27 × 35.

Dutch Fishing-boats. 27 × 35. (Companion to the above.)

Dutch Boats lying in the River, Yarmouth. 17 × 24.

Old Mereton Hall, Cheshire. 35 × 40.

A reminiscence of the commission which he executed in 1808 for John Britton's "Architectural Antiquities of Great Britain," to which I have already referred under that date. A most effective and picturesque presentment of this magnificent old Elizabethan mansion, used as a farmhouse; rich with projecting windows and overhanging gables, one of the finest examples of timber-framed Tudor houses in the country.

I place here, to distinguish it from the above, a picture which T. Woolner, R.A., exhibited at the Grosvenor "Century of British Art Exhibition," 1888:—

Merton Hall, Norfolk. Canvas 25 × 30.

Lord Walsingham's Elizabethan house, twenty-five miles W. by S. from Norwich. Red brick and half timbered, with dark roofs and high quaint chimneys. In front a farmer and his men are discussing with a butcher the price of sheep seen near the house.

An Orchard House. 12 × 14½.

Lent to the Grosvenor, 1888, by T. Woolner, R.A. A tall, oblong erection of Cob, such as is used in clay countries, framed in timber and thatched, standing on a brick platform, to which access is gained by steps from the gravel walk in the foreground. Willow-trees are grouped near the building.

Boys Fishing. Panel 13½ × 17½.

Old Masters, 1882, and Grosvenor, 1888. T. Woolner, R.A. Two boys sit on the stone embankment of a river, which is bright and clear; sunny effect. A blue sky with white fleecy clouds, against which a dark clump of oaks in the middle of picture, with some birches on the right. This little panel retains the charm and freedom of a first sketch, and should be compared with Mr. Reeve's drawing, *Devy Eve*, of the same subject. Mulready, John Varley's pupil at Twickenham, where Cotman visited, exhibited a similar work at the R.A. in 1814.

The Mouth of the Yare. Canvas 19½ × 30½. T. WOOLNER, R.A.

Old Masters, 1872; and

Boats in a Sea Fog. Canvas 20½ × 29. FULLER MAITLAND.

Sold in 1879 for 170 guineas, appear to be the pictures now called *A River Scene*, in the National Gallery; and *A Calm*, now in the collection of the Duke of Devonshire. See later.

Mr. Woolner had also the following pictures attributed to J. S. Cotman.

*British Fleet at Anchor—Troops Embarking.**A Coast Scene.**Off Northumbria.* Sold (1895) for £275.

Here I will observe that there were two Woolner Sales—the first in 1875, the second on May 18th, 1895. Both at Christie's. As the names of pictures are often forgotten and altered, and their sizes seldom recorded, identification becomes difficult.

A River Scene. Canvas 17 × 25. J. OSMASTON.

This excellent little Cotman has in the foreground a boat, and two men standing in the water near it. A second boat is beyond, with shipping to the right. The air is still and darkening; the water glassy smooth. We seem to be expecting the grumble of thunder from the brooding clouds. Old Masters, 1879.

A Marine Piece. Canvas 22 × 29. CHAS. H. GURNEY.

Old Masters, 1870.

Scene on the River Yare. A Stormy Sky. 5½ × 7¼.

Sold in the James Price Sale, 1895, for 52 guineas.

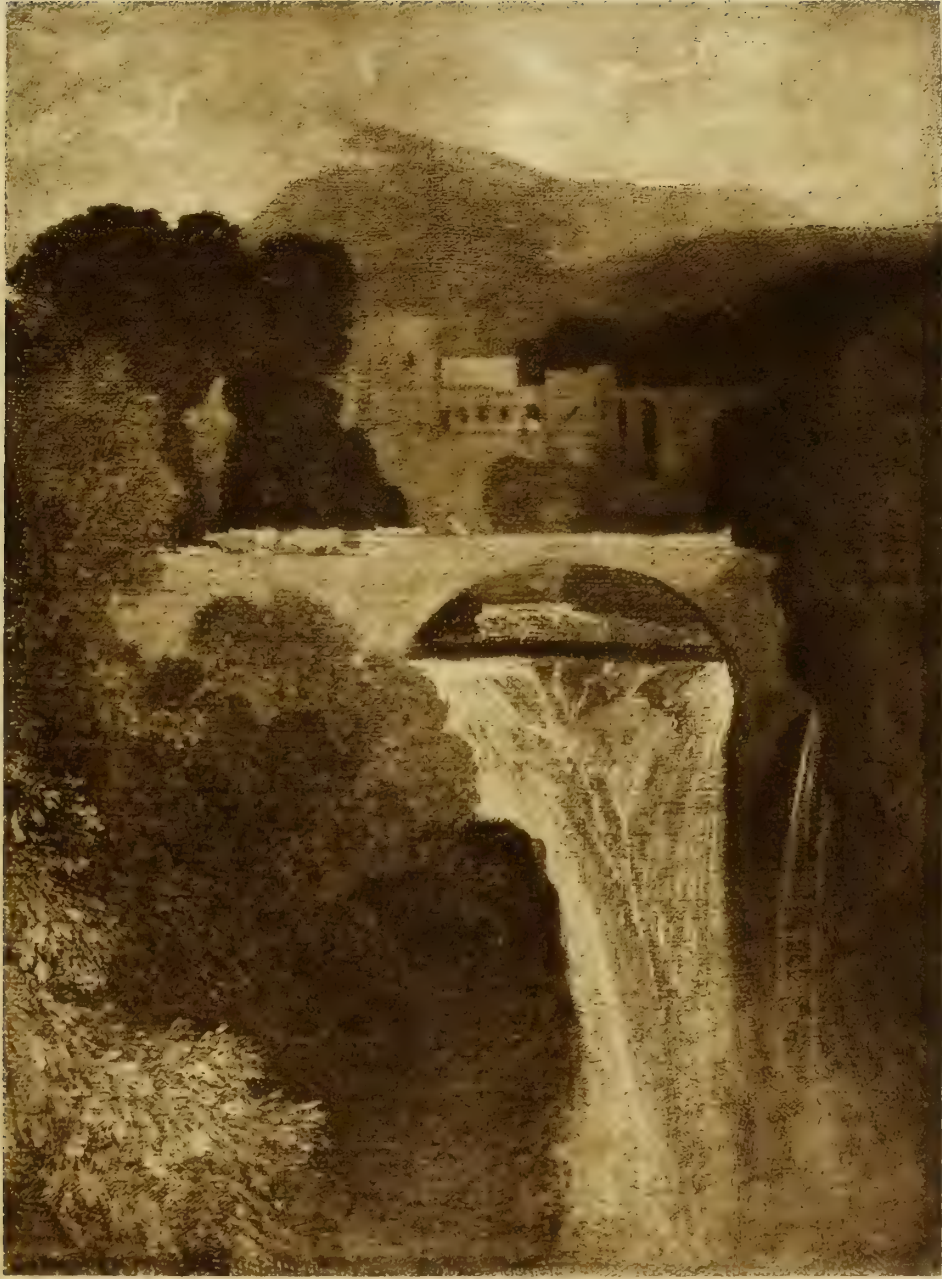
River Scene. Canvas 21½ × 30½. THE NATIONAL GALLERY.

Bought out of the William Cox Collection in 1882 for 300 guineas.

This picture, the same which in the Cotman Sale of 1834 fetched only eighteen shillings, under the name of *Wherries on Breydon*, a title altered afterwards into *Wherries on the Yare*, has been somewhat discredited as a Cotman and even sold as a Crome. It depicts two red-sailed barges, with men and passengers aboard, apparently racing down the river. But the wind is light and the sails are slack. Across the sombre blue sky floats a square flurried mass of cumulus, towering to the top right corner of the canvas. The whole sky is in a low key, yet, contrasted against it, ride those dark brownish-red sails, standing out most effectively. The men in the boats are dark also, excepting only that they have little spots of light on their faces and hands. The river is painted with one broad sweep of blue-green. It is a simple effect—a quiet harmony

The Waterfall. Canvas 22½ × 17½.

One of Mr. Colman's treasures, is an Italian composition, probably developed from a Welsh waterfall, after the manner of Wilson. Mr. Reeve has the first sketch—a grey monochrome, 8¼ × 6¼. There is genuine poetic charm in this, altogether independent of its combining the eternal cloud-crowned mountain, the crumbling castle, and the arch bridging the rushing torrent, which escapes thundering down between the shadows of the tree-clad chasm. The foliage is massed and luxuriant, no trunks or branches are visible; but



Water, & Co. In A.

The Waterfall, by J. S. Colman.



Fishing Boats off Harwich, by J. J. Colman.

the flood of tumbling water, with its momentary crown of light—its force declared by a minor spout having riven separate passage for itself—is elaborated as the portrait of a mighty giant should be. The original sketch was made in 1808; this solid Poussin-like painting probably in 1816

Bought by Mr. Colman at the Dixon Sale, held in the Bazaar Room, Norwich. (See the Photogravure).

Fishing-boats off Yarmouth. 25½ × 29½.

NORWICH CASTLE MUSEUM.

A splendid, because evidently a loving, study from Nature, wonderful for its breadth, atmosphere, and reality. Notice how the centre is asserted and secured—the contrast of the brightly lighted wave crest breaking against the boat with the deep shadows beneath its stern, and how excellently the values of all the lights and darks throughout the piece are observed. Watch the swing of the waters and buoyant lift of the boat as it surmounts them! We seem to hear the splash and see the wetting spray. The boat, with three men in it, is heading for the smacks, two of which under bare poles are at anchor in the centre distance. Beyond them, on the right, other ships are at anchor. The sky is dark and lowering, with a slight break in the clouds above the distant masts.

This picture was No. 126 in J. S. Cotman's Sale, 1834, bought for £3 3s. by J. Thirtle, subsequently sold to J. T. Mott, of Barningham Hall, who lent it to the Old Masters, 1878. Mr. Colman acquired it in 1896 for £600. Exhibited at the Norfolk and Norwich Fine Art Association, 1856. Added to the Museum in 1899, under the terms of the Colman Bequest. (See the Photogravure.)

A Wherry with Brown Sail on a Glassy Sea. Millboard 6½ × 8½.

A distance of sloping hills.

This pair of seascapes, purchased at Mrs. Middleton's Sale, Norwich, 1883; exhibited at the Jubilee Exhibition.

Beach Scene. Canvas 24½ × 30. J. J. COLMAN, M.P.

Showing boats on the beach, a white horse and an anchor in the foreground. Three figures with a boat. Purchased of Mr. William Cox.

Sea Piece—Two Vessels in a Choppy Sea. Millboard $6\frac{1}{2} \times 8\frac{1}{2}$.
J. J. COLMAN, M.P.

A most effective study of wind and leaping wave. (See illustration.)



TWO VESSELS IN A CHOPPY SEA.

J. J. Colman.

Sea Piece—A Fishing-boat putting out to Sea. Canvas 13×19 .
WILLIAM MARTIN.

The lugger, with its three belled sails, red, white, and sienna, is ploughing its way through deep blue water, a heaving sad-green wave before it. It seems to have emerged from port between a ruined tower and a shore on which a rough post stands. Sky ultramarine grey, with floating white clouds. A pleasing harmony of colour

Cader Idris. $10\frac{1}{2} \times 16\frac{1}{2}$. J. J. COLMAN, M.P.

Showing cattle and water in foreground, a distance of blue mountains. Acquired through Mr. Reeve, who has the black-and-white sketch of same, $6\frac{3}{4} \times 9\frac{3}{4}$, from which this was painted later.

After the Storm. Canvas $24\frac{1}{2} \times 29\frac{1}{2}$. J. J. COLMAN, M.P.

A group of fishing-boats, with red and brown sails in the foreground; figures and a dog in the nearest boat; a vessel sailing away in the right distance. There is a romantic weirdness in the heaving lift of the waves and the wild dark forms of the flying scud. The sun is setting beyond all this blackness and its moving reflections.

Painted very solidly. Exhibited at Newcastle in 1887.



AFTER THE STORM.

J. S. Cotman.

Old Houses at Gorleston, Suffolk. Canvas $17\frac{3}{4} \times 14$.

NORWICH CASTLE MUSEUM.

In the foreground three men are standing in a darkly shadowed courtyard, over the wall of which a white-plastered, dilapidated house is blazing with sunlight. Through the open door on the left a man in a boat on the sunny sea. It is a sultry afternoon. The abruptness of the



OLD HOUSES AT GORLESTON.

J. S. Cotman.

shadows and their powerful contrast with the light reminds one of Pieter de Hoogh's backyard subjects

This picture was bequeathed by John Middleton, the Norwich painter, to his comrade, Thomas Lound, who lent it to the Norwich Exhibition of Deceased Artists. It was bought from Lound's Sale, March 6th, 1861, by James Mills, at whose sale it was acquired by Mr. Reeve. Mr. S. Harvard bought it from the latter, and sold it to Mr. Colman Colman Bequest. (See illustration.)

A View from Yarmouth Bridge looking towards Breydon, just after Sunset. Panel 17 × 25. GEORGE BRIDGMAN.

Dated November, 1824. Against a dreamy sky, palpitating with golden light from the sun just sunk below the horizon on the left, where the forms of two windmills on a distant slope are melted in the haze, beyond dark buildings projecting into the water, and on the right of centre a wherry lowering its big sails, while two men in one boat and three in another are making for the shore beyond them in the middle distance, where masts, buildings, and trees are massed in the obscurity of evening. The reflections and shadows of these dark masses to right and left mingled on the forewater, give powerful relief to the blaze of light on the glassy flood in the centre.

This was one of the fifty-two works with which Cotman signalised his return to Norwich in the Exhibition of 1824. It was a commission from Mr. Bridgman, of Wigmore Street, who in his letter acknowledging the delivery and enclosing cheque for £14, "the price including £3 14s. 0d. paid for colours," remarks, "By the way, I think you are very partial to Turner. This may be well to a certain extent, but, etc." He goes on to tell Cotman that with his genius there is no need to copy the style of another. He has but to be true to himself.

Dutch Boats off Yarmouth. 17 × 25. GEORGE BRIDGMAN.

Companion picture to the above. In right foreground Yarmouth's yellow sands, on to which six sailing boats are drawn up, having their sails set as if to dry them. At the water's edge in centre, five sailors busied at the head of a boat, and a basket floating. On the left, close to the shore, a group of Dutch smacks with sails up and flags flying. Between these two groups of boats in mid-distance the Jetty is seen, and beyond it the Nelson column. Sky ultramarine with light floating clouds. The figures are admirably touched in.

St. Benet's Abbey. 17¼ × 24¼. J. J. COLMAN, M.P.

Shows the mill-crowned ruin, dark against the afternoon light, standing above the reedy bank of the Bure. The effect of rushes is gained rather by scraping on the wet paint in a free and accidental way.

This picture was bought at Etheridge's Sale, Norwich. (See illustration.)



ST. BENET'S ABBEY.

J. S. Cotman.

A Calm. Canvas 20 × 28½.

In the possession of the Duke of Westminster. Three Norfolk wherries with sails lowered, lie becalmed at anchor on the grey-green water which the enfolding ground mists of evening unite with the shore. Indeed, the water seems to meet the sky and blend into it, making it uncertain where the horizon is. But that this is water and that sky is never doubtful. Resting at ease in the boats are five men and a dog. Only a few low-flying seagulls break the repose and give life to a scene of absolute quietude which yet speaks sympathetically of humanity. The locality is probably Breydon Water, near Yarmouth, and the subject would be a fitting pendant to the river scene of nearly the same size in the National Gallery. This picture, I think, came from the Fuller Maitland Collection. Exhibited at the Grosvenor in 1888, and at the Old Masters, 1896.

Compare it with *Boats in a Sea Fog* a few pages earlier.

A Cove near Boscastle, Cornwall. Canvas $27\frac{1}{2} \times 41\frac{1}{2}$.

Exhibited by T. Woolner, R.A., Old Masters, 1875, and since then in the Old Masters, 1888, by the Duke of Westminster, its present possessor; was painted at the same time as the following. It is liny and rather hard, particularly as compared with *A Calm*, just named. This picture fetched 550 guineas in the T. Woolner Sale.

Sea Piece—View off Spithead. Canvas 30×39 . JAMES ORROCK.

In the centre a cutter, her creamy sails bellied by the wind, flies over the waves towards the right. Almost concealed by the spread of her canvas is a man-of-war, and on a level with it to the left of centre is an old hulk under the shears. Beyond all, a distant view of Portsmouth. The sky is full of light, with flying clouds. On the horizon, between and beyond the hulks, is a narrow strip of deep blue sea.

All these details are kept at their proper distance by the very powerful lighting of a rolling wave in the foreground, which is leaping and breaking upon a rusty buoy to the left. The high lights on this near wave are vigorously and even coarsely loaded with flake-white, which has been here and there broken through while moist with the stick end of the brush. Exhibited at the New Gallery, 1898. A very similar, if not the same, *Sea Piece*, Canvas, 29×38 . *Two Hulks anchored at Sheerness in a Rough Sea*, was lent to the Grosvenor, 1888, by Mr. Lockwood. My note before that picture was that it belonged to the same period as the Duke of Westminster's *Cove near Boscastle, Cornwall*, just described, which was in the Old Masters that year.

Off Portsmouth—The Impending Storm. Canvas $27\frac{1}{2} \times 39$.

Lent to the Old Masters, 1875, by J. W. Adamson, has also to be considered in this connection.

Off Ecclesbourne, Hastings. Canvas 24×30 .

T. WOOLNER, R.A.

Grosvenor, 1888, and Glasgow, 1888. Two Hastings fisher-boats are at anchor in a rough sea with dark rolling breakers, not far from the lofty cliffs near Ecclesbourne, which, dashed with gloom and streaked with light, appear in the mid-distance; as the gale is increasing a sailor in one of the boats is pulling up the anchor; the wind is against the tide; enormous masses of dark grey clouds are driven by the gale across a rift in the sky, which, for the moment, reveals the rosy higher vapours, and even a little bright blue. Signed, J. S. C. Painted about 1820.

Fishing Smacks. Canvas $12\frac{1}{2} \times 16\frac{3}{4}$. JOHN MOGFORD.

(O.M., 1878). Two smacks, one with a red, the other with a green flag, on a calm sea. Other smacks are in the right distance, and a small boat to the left. This is an example of his work at this period.

A Landscape. $14\frac{1}{2} \times 10\frac{1}{2}$.

With a tree overhanging the road in mid-distance; is in Mr. Colman's possession.

Lakenham Mills. Canvas $14 \times 18\frac{1}{2}$. WILLIAM MARTIN.

The mill—a long plank-built barn with thatched roof, filling the middle of the canvas—is astride a stream which, emerging under a two-arched bridge in front, flows to the left corner of the picture. A public road fills the right foreground from which the bridge gives access to a white and thatched miller's house standing on the left bank; in line with the mill, and to the right, a half of the gable front of the village post-office. Two men are in the roadway before it. As the torn remnants of two auctioneers' bills, which appear here on the corner of the mill are also found in Thirtle's drawing, exhibited in 1811, which differs in being taken from a point a few yards more to the left, the artists may have been in company. Ninham also made a pleasing drawing still more from the left (Reeve Collection, B.M.) This canvas is interesting because unfinished, the details of the planking and thatch being effectively given with a soft black lead pencil.

A Hay Barge. Canvas 10×13 . R. H. INGLIS PALGRAVE.*Hay Barge Becalmed.* Canvas 20×24 . J. W. ADAMSON.

Old Masters, 1875. Two large barges float together on the mirror-surfaced sea in which a gull has dipped his glancing wing and left a circling ripple. Overhead the clouds are piled like sleeping giants, their feet rosy or golden with the sunset. An ominous gleam on the horizon tells of coming storm. Nobly composed and painted with firmness and impasto—a masterpiece; a poem.

Scene on the Norfolk Coast. Canvas 25×35 . J. W. ADAMSON.

Old Masters, 1875. Signed and dated 182—.

On the Seine. Canvas 24×32 . J. W. ADAMSON.

Old Masters, 1875. Painted after 1817—probably in 1820.

A Château in Normandy. Panel $16\frac{1}{2} \times 24$. T. WOOLNER, R.A.

Old Masters, 1875. Painted probably in 1820. At T. Woolner's Sale at Christie's in 1875 it fetched 275 guineas.

Landscape, with the Palace of Prince Beauharnais.

Was bought out of J. S. Cotman's Sale in 1834 by his brother, Henry Cotman. It passed into the hands of his son, G. Cotman the artist, of London, who sold it to Mr. Brightwell for £40. Mr. Brightwell bequeathed it to Mr. Charles Foster.

The Windmill. Canvas 27×19 . A. T. HOLLINGSWORTH.

On high ground to the left of centre a white towered mill and rustic cottage stand relieved against the clear azure, a dark grey cumulus rising to nearly the same height on the opposite right hand side of the picture, from which the light comes. Two figures are standing in the mill gallery. A girl is seated on the bank below the cottage, and another, to whom a youth is talking, sits on a rough flight of steps leading to the water in the left corner of the picture. A boat is moored against the shore to the right. This is a boldly painted example of Cotman's later style.

The Windmill. Panel $16\frac{1}{2} \times 14$. R. J. COLMAN.

Above a pool, on a mound to the right, the windmill lifts its sails against the clear of the sky; the left half of which is filled by a heavy retiring storm-cloud. The distance to the left is intensely blue. No figures; composition simple, but effect broad and grand. Exhibited at the Old Masters, 1878, by G. Holmes, in whose sale (Christie's, 1903) it fetched 250 guineas.

A Study of Trees on the Bank of a River. Panel 14×18 .

W. H. BOOTH.

Sketched on a burnt sienna ground. A clump of trees overhanging the opposite (left) bank at a bend in the river. Their contour and nearer boughs outlined boldly with a reed pen in bistre, supported with browns and siennas of varying depths. The sky near the trees enforced with white which has also been used to streak and modify the reflections in the forewater. A sapling, with top bent by the strong wind, stands alone on a bank to the right. An instructive commencement.

Alder Car. Panel 13 × 20. The late DR. COTMAN.

We have in front the bend of the so-called Alder Car Reach of the Yare. A figure in red reclining on the bank; water to the right. Dark trees on the slope behind. This work belongs to Cotman's earlier dark style. It was last exhibited at the Norfolk and Suffolk Exhibition, 1830.

1823. Cotman's second exhibit at the British Institution consisted of the following two pieces:—

Dutch Prize off Yarmouth. Canvas 20 × 24.

Wood Scene in the Marshes near Yarmouth. Canvas 38 × 48.

To the same period I would assign:—

A Landscape. Canvas 13½ × 10.

Which was exhibited by Mr. Fredk. Roe in the Old Masters' Exhibition, 1896, representing in the foreground a man wading in water which is crossed by a post and bar fence, all the reflections of which, as well as those of the massive trees beyond and cloudy sky, give enrichment to its placid surface. Here we have breadth without unnecessary detail. It is a masterly sketch.

A River Scene. Canvas 29 × 41.

Lent by Mr. A. J. Lewis to the Old Masters' Exhibition, 1877; shows us two barges to the right; a windmill and jetty to the left, with hills in the distance.

A Sea Coast Bit. Panel 11 × 16.

Contributed by Mr. Edwin Edwards to the Old Masters' Exhibition, 1878. Small boats drawn up on the seashore; in the right distance a high bluff.

Yarmouth Beach. Panel 15 × 25½.

Mr. J. P. Heseltine's contribution to the same Exhibition represents the seashore with a boat and three figures on the right; a dog in the left foreground; stormy sky.

A Sea View. Panel $17\frac{1}{4} \times 22\frac{1}{4}$. J. H. ANDERDON.

A boat with three men in the stern, sailing towards the coast, the white cliffs of which are shown in the right distance; a large three-master is on the left, and a buoy floats in the foreground.

A Cottage. Canvas $13\frac{1}{2} \times 12$. J. H. ANDERDON.

An old propped-up cottage, in front of which are the figures of a man and a woman.

Waiting for the Ferry Boat, Mouth of the Yare. Canvas 21×29 .

Contributed by Mr. J. W. Adamson to the Old Masters' Exhibition, 1875, where it appeared again in 1894 as Mr. W. Agnew's, with the altered title of *Landscape—Suffolk*. It is a view across the river in the evening. On a slope to the right a number of persons are standing or sitting, while others are grouped near a high post by the riverside, all waiting for the ferry boat. These figures are somewhat loosely clad and are also what I may call loosely built, but the charming contrast of tender blue-grey distance with the low power reds and warm colours in the foreground makes one forget these deficiencies.

The Ferry Boat. JOSEPH AGNEW, Glasgow.

A barge, loaded with eight or nine people, two cows, and a dog, is being quanted near shore. Beyond it, to the left, is a sailing barge. To the right, a man on a white horse in the water and a woman on shore. A happy composition; with variety and mellow harmony of colour.

Postwick Grove. Canvas 20×29 . HUMPHREY ROBERTS.

On a low grassy shore, in centre and to left, a row of dark trees against a luminous sky, with rolling clouds. Open river and sky to the right. A man with three cows walking along the bank from the left. River in foreground strongly reflecting the shadowed trees. Rushes in the right-hand corner. A very effective and free performance.

Laying the First Stone of Norwich Castle.

The original sketch for this—a drawing $8\frac{1}{4} \times 12\frac{3}{4}$, showing trees and a wall on the right, a large square stone, with figures grouped beneath it on the left, a view of the castle in the distance between them—“dated April 5th, 1825,” as well as seven views of the Castle from Thorpe, is in the Reeve Collection, Print-room, B.M.

The picture figured in John Sell Cotman's Sale at Norwich in 1834 as:—

- 110 *View of Norwich Castle from the Foundry Bridge.* By Cotman.
(Unfinished.)

It was bought by Mr. Paul Squire for £3 15s. Mr. S. D. Colkett becoming possessed of it, painted out the Castle and introduced a view of the Norwich river instead, with a boat in full sail, and a roadway with a horse and cart. Colkett afterwards sold it to the Rev. J. Gunn, who, with the help of Captain Alexander and an artist named Dewar visiting Norwich at the time, removed Colkett's work, and restored the picture as nearly as they could to its original state. Mr. Gunn eventually exchanged it with Mr. Edwards, hairdresser of London Street, who sold it to Mr. Clabburn of Thorpe—through Mr. Sandys—obtaining £50 for it. At Clabburn's Sale it was bought by Boswell for Spiers and Pond for 100 guineas.

Classical Landscape—A Sketch. Canvas 19×17 .

WILLIAM MARTIN.

On sloping foreground; to right, five or six sheep, followed by two Arcadian shepherds; and to left, a female seated against a large square stone, the base apparently of a huge column. A screen of trees crosses the middle distance, grouped two on one side and three on the other; between them in the centre a distant mountain and two Greek temples are seen.

This instructive sketch is on a burnt sienna ground, strongly outlined in bistre. The trees are deepened almost to the colour of mahogany, while the sky and distance are relieved by white and blue.

As good examples of the more brilliant scheme of colour which Cotman adopted after his visit to Normandy, two panels, $16\frac{1}{2} \times 13\frac{1}{2}$, preserved among his treasures by Mr. Colman, shall



The "Wishaji," by F. S. Colman.

be placed here. Both are painted on orange ground, and show a great advance in the figures.

The Mishap. Panel $16\frac{1}{2} \times 13\frac{1}{2}$. NORWICH CASTLE MUSEUM.

By the side of a stream, entering a forest, a gravel-laden waggon has broken down. One of the wheels has come off. The white horse standing patiently by affords an effective contrast with the darkness of the glade beyond. The trees are still loaded with autumn leaves, golden and russet. From some of their heavy boughs slant-shadows falling athwart an ancient wall beneath them, indicate the time of day—a sultry afternoon. In the foreground, rush-bordered water reflects on its sleeping surface the staked bank. There is plenty of detail. Leaves, bark, brick, gravel, all excellently rendered, and, as if his attention had been specially drawn to the matter, the painter here gives us two dead and leafless saplings of silver birch, whose bare boughs add much sentiment to the scene. The colouring is rich and the impasto loaded. (Old Masters, 1878.) This and the next picture were bought by Mr. Colman from Paul Squire's Sale at Catton. Colman Bequest, 1899. (See the Photogravure.)

The Baggage Waggon. Panel $16\frac{1}{2} \times 13\frac{1}{2}$.

NORWICH CASTLE MUSEUM.

Its companion represents a terraced road or bridge upon the steep side of a wooded height. From under a clump of trees that overhangs the road a baggage waggon, attended by a scarlet-coated rider on a white horse, is descending the steep declivity into the plain below, where there is seen a winding river and a peep of blue distance. The light of the low sun illumines them and the road-side wall. It also fires the dead bark of a sapling which spreads its bare branches above them across the depths of the trees, and out against the clear golden sky. As in the last picture so here the foliage, though massed, is loaded with detail of russet leaves. The composition reminds one of Cuyp. The solidity of the painting is thoroughly Dutch. (Old Masters, 1878.) Colman Bequest, 1899. (See illustration, next page.)

As an indication of the slender encouragement to paint which Cotman experienced, it is to be mentioned that these two masterpieces had long remained on the walls of Cotman's studio, until in 1834 they were sold in his sale for £5 5s. and £5 respectively.

They must now be worth a large sum. These, like all Cotman's pictures of the post-Normandy period, are painted on an orange ground.



THE BAGGAGE WAGGON.

J. S. Cotman.

Two other pictures preserved by Mrs. Gunn, and which were painted about this time, viz., soon after his return to Norwich in 1824, must be noticed here.

A Tree Piece.

A deliciously charming composition of delicate soft trees.

A Composition of Trees.

Founded on the view from the window of the house he had taken at St. Martin's Palace Plain—or "St. Martin's at Palace," as it was called. This was a row of trees opposite to the Bishop's Palace.

Sketch in the Bishop's Garden, Norwich. Millboard 10 × 7.

W. H. BOOTH.

Massive trees fill two-thirds of foreground; to the left a rough path and more distant clump. Two leafless trees, with nests, beyond. A sunlit cloud behind. Texture and foliage helped by loading. On back a first slight sketch of the same subject with obliterated writing and date, apparently May 20th, 1824. Bought from J. S. Cotman's Sale, 1862, for 21s. Mr. Mower of Trowse, and Mr. Reuben Levine, of Norwich, owned it in turn.

An Old House at St. Alban's.

Recently exhibited at Messrs. Dowdeswell's Galleries. Represents the same scene that Mulready—his friend Varley's pupil—painted. Now to be seen at the Victoria and Albert Museum.

In 1827 Cotman sent three pictures to the British Institution, two of them 27 × 24, the third 26 × 23. They are simply called "Landscapes" in the catalogue, and cannot be identified.

The Port of London. Canvas 25 × 30.

Was sold in the Bohn Sale, March 19th, 1885, at Christie's.

A Town in Holland. SIR W. CUTHBERT QUILTER, BART, M.P.

In this upright canvas we have to the right a pleasure yacht, her large jib flapping in the light breeze. On her richly carved stern, as well as on her attendant boat, are the Royal arms and crown. For background to the left is an ornate custom-house, with other buildings continuing along the shore front, where also are grouped half a dozen fishing-boats.

The reflections in the glassy water and a few gulls complete this most perfect composition. (See illustration, next page.)

During Cotman's last visit to Norwich he made crayon sketches in Black and White—which will be described presently—several

intended to be afterwards proceeded with on canvas. Among these :—

A Wood with a Great Fallen Tree.

The drawing and tracing for which (Reeve Collection, B.M.) have the note, "Commenced this picture, December 17th, 1841." The picture itself has not been found. Probably it was never completed.



A TOWN IN HOLLAND.

J. S. Cotman.

Another latest work recently owned by Mr. Holmes, is a development from Mr. Reeve's little black-and-white sketch of a pool and cows; a bank on the right, with a path leading to a wall, and distant buildings with a dark clump of trees in the centre. Dated December 28th, 1841.

A View on the Norwich River—"From my Father's House at Thorpe, Jan. 18th, 1842." Canvas $25\frac{1}{4} \times 36\frac{3}{4}$.

NORWICH CASTLE MUSEUM.

This work, which was in progress at the time of the artist's death, should be compared with Mr. Reeve's sketch of the same subject, with fir-trees introduced, and with the lithograph by M. E. Cotman in the series published for the benefit of his widowed mother.

The sketch is a valuable testimony to the artist's habitual desire to improve upon Nature, and which in this memorial picture he was doing his best to repress. So, although the terrace and peacocks could not be left out, the fir-trees gave place to the more homely poplars.

In this canvas we see Cotman's latest method. First, the whole surface has been covered with a somewhat bright orange ground; the pigment much reduced with drying oil. Then, with charcoal and black chalk, the design is boldly and firmly drawn; the foliage being indicated with fan-shaped whorls. Next, the sky has been passed over with very fluid white, thus relieving it from the trees. The water is treated in the same way. Then fluid *vert-di-gris* is applied to the masses of foliage. The peacocks on the terrace are enforced with burnt umber or Cologne-earth.

Thus was the work progressing when left.

This picture was one of those gathered by the East Anglian Art Society, with the view to illustrate local art, and presented to the Norwich Castle Museum.

With the advance in price of his works, pictures by his sons and others of the Norwich School have been attributed to him. This chapter, therefore, closes with the reminder with which it opened—John Sell Cotman was by no means a prolific painter in oils.

CHAPTER XV.

STUDIES IN "BLACK AND WHITE." DRAWINGS IN NORMANDY.
1812—1833.

THE last two chapters have been devoted exclusively to Cotman's Etchings and to his Oil Paintings, because those two branches of Art very much engaged his attention during his residence at Yarmouth. I shall now go back once more and this time resume the simple story of his Art-life. In 1812, the commencement of his residence at Southtown, just across the Bridge at Yarmouth, he followed, with every prospect of success, his profession of Drawing-master; and soon secured a promising *clientèle* among amateurs. The Dawson Turner family, the Corys, the Palmers, and one or two large private schools gave him local employment. Mr. Charles J. Palmer, in his "Reminiscences," makes the following interesting remarks:—

"At this time, I took lessons in drawing from Mr. John Sell Cotman, an artist who has subsequently distinguished himself by his Architectural publications. . . . His style is peculiar to himself and not generally admired, as it is almost exclusively devoted to the delineation of Antiquarian Objects, in which however it was admirable, and it is a subject of regret that I had not the benefit of his instructions for a longer period."

But it would appear that Cotman soon became too busy, what with his drawings for the engravers and his own etchings, to study his pupils. He had come under the fascinating spell of Oil Painting, and to gain time for it was the constant and even fretting desire of his life. He put nervous strength into

his sketches and etchings, hurrying them through with fury to a finish. Economy of labour and the wise choice of means to the end desired—which at this period was to suggest forms and detail rather than to actually give them—soon became the dominant factors in his artistic life.

A remarkable series of drawings in black and white—they are generally in black conté chalk on grey paper, are often enriched with sepia or Indian ink, the high lights most effectively enforced with Chinese white—is a revelation of Cotman's genius in this direction. In them we see exemplified what the artist himself would call "the art of leaving out."

Breaking the Clod. $12\frac{1}{2} \times 10\frac{1}{4}$. REEVE COLL., PRINT-ROOM, B.M.

In this grandly simple achievement the attention is riveted upon two horses—one white, the other black—which, by their contrast and the vigour of their action, become the centre of the picture. They are hauling a heavy wooden roller over a ploughed field, urged to their task with whip and hand, by a man at their heads, and are nearing the boundary of the field—a row of very dense elms, through which two somewhat theatrical and formal gaps permit the distant landscape to be seen. This is an eminently satisfying sketch, giving the complete effect of a picture with the minimum of labour; firmly drawn and playfully hatched in black chalk, supported by broad washes of Indian ink, the high lights enforced with Chinese white—a triumph of breadth and effect.

Mare and Foal. $11\frac{3}{4} \times 9\frac{3}{4}$. REEVE COLL., PRINT-ROOM, B.M.

A similar but later work, black chalk on grey paper, heightened with white; dated "July 17th, 1816." The mare and foal are in the foreground; cattle on the brow of a high slope to the left; trees fill the right distance.

Fishing-boats at Sea—Moonlight. $10 \times 15\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

A lugger-rigged fishing-boat is riding joyously over the wave tops with its bow well out of the water. As the moon is rising above a bank of clouds beyond, flooding the sea with her silvery light, the boat, with its sail, its half-dozen fishermen, and its shadow on the water, forms one dark mass in the centre of the picture. In the distance to the right are other boats with flags flying,

lying over on the wind. The sky is crowded with floating clouds. This is drawn in pencil on stone-grey paper, Chinese white being used to enforce the lights; a most capital work.

By the Riverside. 12 × 9. REEVE COLL., PRINT-ROOM, B.M.

Trees in the centre with shed behind; in chalk on blue-grey paper, heightened with white.



DEWY EVE.

J. S. Cotman.

Dewy Eve. 10¾ × 14¾. REEVE COLL., PRINT-ROOM, B.M.

Time—sunset. In centre, a clump of trees, whose shadows and reflections mingle on the still pool in front. From the high bank to right of them two boys are fishing; a flight of birds making for their nests.

This masterly achievement, sketched freely in black chalk, is finished with washes of sepia and indian ink. The lights on the figures and sky are enforced with Chinese white, just a suspicion of red and yellow on the boy's cap and jacket. It is completely satisfying. Lithographed in the N.A.C. Catalogue, 1888. (Illustration.)

Composition. $6\frac{1}{2} \times 10\frac{1}{2}$. J. J. COLMAN. M.P.

Figures fishing from terrace; pine-trees to right, masses of trees on the left. Black chalk heightened with white.

The Shadowed Stream. $9 \times 12\frac{1}{2}$. REEVE COLL., PRINT-ROOM, B.M.

A black-and-white drawing, in black chalk finished with sepia, shows us a river sinuously flowing from the front into the mysterious shadow of a rough tree-crowned bank, which rises solidly against the bright sunset sky, where some rooks are wheeling in the light. By the riverside, in the right hand corner of the picture, not yet quite reached by the long evening shadow, two collegians in trencher hats and gowns are strolling and enjoying the scene to which their diminutive size gives grandeur; while a somewhat romantic effect is added by a blaze of light shining through a few gaps in the densest part of the trees, forming there a forced centre—not necessary for the picture, as can be tested by covering it, but an evidence of Cotman's love of the extraordinary which was now beginning to assert itself, possibly as a consequence of studying Turner's exhibited marvels at the Academy. Lithographed in the N.A.C. Catalogue, 1888.

Ely Cathedral—Sunset Effect. $8\frac{7}{8} \times 14\frac{1}{2}$. W. H. ANDERSSON.

I place here. Indeed I think it and the last were painted during his visit at Cambridge to the Rev. Thos. Kerriel, antecedent to his etching in the "Antiquities of St. Mary's Chapel at Stourbridge, near Cambridge" (published 1819), in conjunction with two plates of Ely Cathedral. Here we have a distant view of the Cathedral surrounded by trees, and in the foreground a pool with cows to the right. Signed J. S. Cotman.

The second drawing,

The Monk's Entrance, Ely Cathedral,

belongs to Mr. C. W. Willett. Lithographed in the N.A.C. Catalogue, 1888.

From the series of views in North Wales, which are evidently the work of this time, we are tempted to accord to Cotman a holiday run into the Principality, and to place here the following:—

North Wales. $9\frac{1}{4} \times 6\frac{1}{2}$. H. S. THEOBALD, K.C.

A silent stream in the middle distance to the left, spanned by a bridge; a group of tall trees are powerfully reflected in the water. Smaller

trees, etc., are near the edge of the stream on the left. Drawn in black chalk washed with tint. Lithographed in the N.A.C. Catalogue, 1888.

North Wales. $9\frac{1}{4} \times 13$. REEVE COLL., PRINT-ROOM, B.M.

Three mountain peaks ascending to the left distance; lofty mountains on right in extreme distance; in foreground a lake with a man using a net. Pencil and white chalk on tinted paper, washed with tint.

Kilgarren Castle, Pembrokeshire. $9 \times 11\frac{3}{4}$. G. SALTING.

This water-colour shows the castle rising upon rocks to the right, around which the river winds with a waterfall in centre of picture; mountains behind to left. Engraved in "Architectural Antiquities of Norfolk, etc." The words, "With best thanks," pencilled by Cotman. (No. 33 of Drawing Copies.)

View near Harlech Castle, N. Wales. $9 \times 11\frac{3}{4}$. G. SALTING.

This water-colour, signed and marked No. 1341 (Circulating Collection), shows us Cader Idris towering in the background with the Old Castle above, a waterfall on the right, and to left a steep sandy slope, with a cottage on the edge of the fall; dense foliage on the right bank of the river. About 1816.

Tan y Bwlch, N. Wales. $8 \times 10\frac{1}{2}$. G. SALTING.

The ruddy mass of Cader Idris towering against a white cloud with a blue sky above it. In the foreground to the left a four-arched bridge over a broad river, with cows in a meadow to the right. An etching of this is in the Liber Studiorum.

A Bridge and Cows. 12×15 (about). G. SALTING.

Here we have a footbridge over a hollow, with trees and shrubs on the tops of the rocks right and left, cattle passing to the foreground beneath.

Tower of Toft Church, Norfolk. $11\frac{1}{2} \times 9\frac{1}{2}$. G. SALTING.

This water-colour, suited for a drawing copy—it is signed J. S. Cotman, 1812—represents the porch in the side of the church with the tower seen over the roof beyond it; a path between gravestones leading to it from the left lower corner. An etching of it, dated 1814, appears in the "Antiquities of Norfolk."

Hay Pagnet, S. Wales. $10\frac{1}{2} \times 15\frac{1}{2}$. Sepia. R. J. COLMAN.

River in the foreground, with cottage and trees beyond; a high hill in the centre distance, with group of massive rocks on its summit. A Cromlech(?) Sold at Christie's, April 25th, 1903.

Old Bridge. $6\frac{1}{2} \times 10\frac{2}{3}$. In Black and White. J. J. COLMAN, M.P.

Bridge in centre; on left, buildings and cattle standing in water. On the right, ruins with trees above, in the distance, a tower. In chalk, on grey-blue paper, heightened with white.

Ruined Castle. $7\frac{1}{2} \times 15$. J. J. COLMAN, M.P.

In sepia. Ruins on an eminence in centre and right; sea and small islands in the distance; rocks and trees in the foreground.

The Old Abbey. $7\frac{1}{2} \times 10\frac{1}{2}$. J. J. COLMAN, M.P.

Beyond a dock-clad foreground, a middle distance with dark trees on the right, behind which the sun is sinking, and a stretch of heath with cattle to the left; the ruined abbey stands ablaze with light. A flight of birds and the storm-clouds passing away over the distant range of mountains complete the sentiment of this interesting little water-colour drawing, which was bought at Muskett's Sale, 1857, by M. J. Stark, and sold by Mrs. Stark to Mr. Colman, 1877. Lithographed in the N.A.C. Catalogue, 1888.

A Study. $9\frac{1}{2} \times 13$. J. J. COLMAN, M.P.

In the foreground the sedge bank of the river with two figures partially hidden. Behind, in centre, a tall round mass of dark trees, to right and left of which more distant trees are seen in shadow. This composition is introduced into the foreground of an oil painting by J. S. Cotman, of St. Benedict's Abbey. Black and white. Lithographed in the N.A.C. Catalogue, 1888.

The Mountain Tarn. $7 \times 10\frac{1}{2}$. REEVE COLL., PRINT-ROOM, B.M.

This is probably a study at Cader Idris. It shows us the tarn in front with water-posts or piles standing in it, and a stretch of moorland, above which towers an intensely blue mountain. It is a feature of

this work that the blue has been mixed with sour paste and laid-in on the mountain, either with the finger or a piece of wadding, according it a rough streaky texture. This pulpy pigment has also been used on the upper part of the sky. The effect is remarkably powerful, though at the same time evidently an experiment. In order to keep back the mountain the artist has dug out the lights on the posts in the foreground with a knife most vigorously used.

Cader Idris. $13\frac{3}{4} \times 17\frac{1}{2}$. H. G. BARWELL.

A placid mountain lake, with sombre trees along the left bank, and in the distance brown and grey mountains, across whose desolate slopes cloud-shadows chase each other, while in the blue sky above are the white rolling clouds that cast the shadows. Lithographed in the N.A.C. Catalogue, 1888.

Cader Idris, North Wales. 8×12 . REEVE COLL., PRINT-ROOM, B.M.

A mist clearing off. A water-colour drawing.

Cader Idris. $6\frac{3}{4} \times 9\frac{3}{4}$. REEVE COLL. PRINT-ROOM, B.M.

High mountains on left; cattle below; water in foreground. A pencil drawing on tinted paper heightened with white.

Postwick Grove, near Norwich. $8\frac{1}{4} \times 11\frac{1}{2}$.

The most important of Mr. Reeve's four studies at Postwick Grove belongs to this "Pre-Normandy" period. In this charmingly free water-colour we see the hill with its fringe of trees mounting in one broad mass dark against the sky, where a luminous white cloud is sailing along, and a flight of rooks is seeking its eyrie for the night. In front we have the rush-grown bank of the river, a few touches of detail on the reeds and a horizontal line or two in the water sufficing to give a sense of completeness. The only indication of life, excepting the birds, is the red cap of a man, who is partly hidden behind the tall grass towards the centre. A lovely blue distance beyond the rolling mass of shadowed trees and the reality of the light in the sky will not escape attention. (Autotyped.)

Sheep-Pen on the Marsh REEVE COLL., PRINT-ROOM, B.M.

Which, I also think, is at Postwick Grove, Bramerton End, belongs to the same time.

In the Gravel Pit at Mousehold (?). 11 × 19. THE LATE DR. COTMAN.

Roadway from front passing, on right, a dug-out clay pit and a block of earth left like a monument to show the depth of the cutting. On the left of the road beyond is a rough clay-built house, probably used by the diggers. Distance of open heath-land. This interesting work is on whitey-brown paper, which gives much softness to the colour.

The Toy Ship. 7 × 10½. J. J. COLMAN, M.P.

A man with the model of a boat in his hand sitting beside his wife, their child in front of them, on the beach; a view of the sea behind. Water-colour.

Babbing for Eels. 7 × 10½. J. J. COLMAN, M.P.

The Old Manor House. 7 × 9¾. J. J. COLMAN, M.P.

The old house, stands in the centre; a wall overhung with foliage on the right; a figure reclining on a hillock in foreground. Water-colour.

Gable-end of Old House. 9½ × 7½. J. J. COLMAN, M.P.

A bridge and wherries to right. Water-colour.

Barge Laden with Hay. 9¾ × 13½. J. J. COLMAN, M.P.

Woodland Stream. 9½ × 12½. J. J. COLMAN, M.P.

In this water-colour we have the stream in front, with meadow-land on the left; woods in the background.

Gable-end of Old Cottage, with a Rough Lean-to Shed. Millboard
11 × 8 (about). J. J. COLMAN, M.P.

This interesting study in oil colours was bought at the sale of Mr. Wodderspoon's effects, at the Royal Hotel, Norwich, in January, 1863. (Illustration.)



J. S. Cotman.

GABLE-END OF COTTAGE, WITH SHED IN FRONT—A STUDY IN OIL-COLOURS.

Old Cottage. $9\frac{1}{4} \times 12\frac{3}{4}$. J. J. COLMAN, M.P.

A gable of cottage in centre; figures to right; mill in distance. Signed, "J. S. Cotman." In water-colour.

A Composition, in Black and White. $6\frac{3}{4} \times 8\frac{1}{2}$.

J. J. COLMAN, M.P.

Cattle on high ground to right; dark trees to centre; road, rock, and figure, with a dog in foreground.

Hills, in Black and White. $8\frac{1}{2} \times 13\frac{1}{2}$. J. J. COLMAN, M.P.

With distance seen between trees.

Windmill. $5\frac{3}{4} \times 9$. J. J. COLMAN, M.P.

Beyond a piece of water the mill stands in the centre, with a footbridge on the left, and a house on the right. This little study is in charcoal.

Windmill, Yarmouth. $5\frac{1}{2} \times 8\frac{3}{4}$. J. J. COLMAN, M.P.

Old boat on the beach in the foreground; mill and other buildings in the distance. Chalk drawing on grey paper.

1817. At this time, Messrs. Longman, who had published in London, Cotman's "Architectural Antiquities of Norfolk," were projecting a book entitled, "Excursions through England," edited by Thomas Cromwell. Each county was described in twelve monthly parts, illustrated with eight views, Greig being the engraver. Cotman furnished designs for the title-pages to the counties of Essex and Suffolk, as well as nine views; while of the one hundred illustrations to the Norfolk volumes, no fewer than ninety-six are his, the remaining four being by his friend Thirtle.

The engravings, being only three inches by four, could hardly do justice to the drawings, many of which, carefully outlined and broadly shaded with sepia, have been preserved by Mr. Bulwer. To name them is needless, as they can be identified from the books. But it would appear that Cotman produced more than were required—particularly twelve views of Thetford—showing the

ruins of the Abbey, Nunnery, School, and Church. The largest, 11 × 8, and all but two, signed J. S. Cotman, 1818. Dr. Cotman had a view of Walsoken Church, 14 × 10.

Cotman's three visits to Normandy in 1817, 1818, and 1820—the second and most important of them in company with Mr. Dawson Turner, which we have described in the chapter about his Etchings as leading to the publication of his "Architectural Antiquities of Normandy," 100 plates—supplied his busy brush with an entirely fresh range of subjects. And that was not all which this holiday—accorded perhaps by the liberal purse of his friend?—won for Art and for us. Released for the time being from duns, without any care but to improve the golden moments, the glorious midsummers and autumns of those three years filled him with unwonted joyousness and flooded his work with sunshine. He saw his beloved architecture glowing against the bluest of blue skies; its richly carved doorways animated by peasant women wearing the whitest of Normandy caps and gayest of bright costumes. The kaleidoscopic picture became a part of his mind and influenced all his aims from that time forth even to the end, sometimes, be it confessed, even leading him, as it had already impelled Turner, to transgress the bounds of sanity in straining after colour.

"The Architectural Antiquities of Normandy," with text by Mr. Dawson Turner, having been published in 1822, Cotman apparently hoped to secure his patron's invaluable help for his "Specimens of Norman and Gothic Architecture in the County of Norfolk," all the plates for which had long been ready. But it was evident that Mr. Turner was not inclined to venture further at that moment, and the artist began to doubt whether he was doing wisely to remain longer at the Mouth of the Yare. After due consideration and consultation, he determined to return to Norwich and resume his position there as a teacher. With this in view he sent to the Norwich Exhibition in 1823 no fewer than nineteen pieces, intending thereby to prepare the way for his own reappearance. As most of these were Normandy drawings, I shall here name all those subjects without regard to the period of their actual exhibition—this for the sake of progress and arrangement, as well as because they had one common origin.

But first—in order that I may omit nothing that may be of interest to the owners of his drawings—I will give the list as catalogued for the year 1823:—

William, Duke of Normandy, at the head of his followers, previous to the Battle of Hastings. A sketch. *House in the Place de la Pucelle, at Rouen.*

Château of Fontaine-le-Heuri, the residence of Viscount de Canissy.

Domfront, Normandy. View from the town.

Entrance into the Town of Falaise, the birthplace of William the Conqueror.

Mount St. Michael, Normandy, on the approach from Pontorson, under the appearance of the Mirage.

Screen to a Chapel on the north side of the Church of St. Lawrence, at Eu, Normandy.

Castle of Mortaine, Normandy.

Fontaine de la Crosse, Rouen.

Rouen, looking up the Seine, between the island of la Mocque and the Quay Royal, the Fauxbourg d'Eauplet and Mount St. Catherine in the distance.

Pont de l'Arche, on the Seine, with a distant view of the ruined Abbey of the Deux Amants.

Castle of Alençon, Normandy, said by Blomefield to have been the model from which the Castle of Caister, near Yarmouth, was built by the Duc d'Alençon, as the price of his ransom to Sir John Fastolfe.

Arches on the west side of the Cloister of the Abbey Church of St. George de Boscherville.

Dutch Boats.

I now proceed to give a list of such of his Normandy drawings as have been identified and accepted, premising that the sketches, generally in sepia, were made in 1817, 1818, and 1820, while the finished water-colours made their appearance in the Annual Exhibitions of later years, and will be named again.

A Normandy Peasant. $5\frac{5}{8} \times 4\frac{5}{8}$. Water-Colour.

REEVE COLL., PRINT-ROOM, B.M.

Simply a figure wearing a wide-rimmed hat and a blue cloak.

Castle in Normandy. $9 \times 13\frac{3}{8}$. Water-Colour.

H. S. THEOBALD, K.C.

A pool in the foreground; the square-towered castle beyond, with hills and trees in the distance. The cattle and man on the left are beautifully "spotted-in." Outline in pencil. Lithographed in the N.A.C. Catalogue, 1888.

Castle in Normandy. 8 $\frac{5}{8}$ × 11 $\frac{1}{2}$. Water-Colour.

REEVE COLL., PRINT-ROOM, B.M.

The Castle standing on the bank of a stream, in the water of which cattle are standing. The bricks and window-jambes are most carefully outlined. The cattle touched-in with brown and neutral purple are reflected in the water, which also reflects the white castle wall behind them. Sky slightly washed with ultramarine, killed by the creamy colour of the paper.

Castle of Argues. 8 $\frac{1}{2}$ × 10 $\frac{1}{2}$. REEVE COLL., PRINT-ROOM, B.M.

Sketched "June 21st, 1817." Etched in his "Antiquities of Normandy."

Arches of the Cloister of the Abbey Church of St. George de Boscherville. REEVE COLL., PRINT-ROOM, B.M.

Signed J. S. Cotman. July 3rd, 1818—1821. An exquisite drawing on buff paper, showing a round arched doorway with a round arched window on either side of it. The moulding and capitals of the pilasters carefully outlined with a pen supported by washes of sepia. In the deep shadow seen through the window to the left is the machinery of a mill.

Sketch in Normandy. 14 $\frac{3}{4}$ × 11. Sepia Drawing.

J. J. COLMAN, M.P.

Interior of a roofless ruined abbey; bushes and goats in the foreground.

Sketch in Normandy. 9 $\frac{3}{4}$ × 16 $\frac{1}{4}$. Sepia and White.

J. J. COLMAN, M.P.

A large rock, on which birds are settling, fills the centre; trees before it; a landscape and hills in the distance.

Sketch in Normandy. 10 × 17. Sepia. J. J. COLMAN, M.P.

Upright ruins on left, with flocks of birds above; figures sketching below. In right foreground, roofs of houses; landscape and hills in distance.

A Town in Normandy. 11 $\frac{1}{2}$ × 18. Sepia.

R. H. INGLIS PALGRAVE.

A Church in Normandy. 11 × 17. Sepia. R. H. INGLIS PALGRAVE.

Church with high square tower in centre; trees to right, with felled timber in front. In the same frame is Cotman's study for effect of light and shade.

Château in Normandy. $7\frac{3}{4} \times 15\frac{1}{2}$. Sepia. Dated 1818.

J. J. COLMAN, M.P.

Coutances. $10\frac{1}{2} \times 18\frac{1}{2}$. Sepia. J. J. COLMAN, M.P.

Cherbourg. 10 × 18. Sepia. J. J. COLMAN, M.P.

St. Sauveur le Vicomte. $9\frac{1}{4} \times 16\frac{1}{2}$. J. J. COLMAN, M.P.

Showing the double weir and old castle.

Pont de l'Arche. 8 × $16\frac{1}{2}$. J. J. COLMAN, M.P.

Dated July 11th, 1818.

Dieppe. 8 × 17. J. J. COLMAN, M.P.

Dated 1820-1. Indian ink.

Two-arched Bridge in Normandy. 8 × 11. Sepia.

THE LATE DR. COTMAN.

A pair of views.

Mount St. Michael. 9 × $16\frac{1}{2}$. J. P. HESELTINE.

As viewed from the Pont Orson approach; with soldiers, horses, and peasants on the sands in the foreground. Signed J. S. Cotman, 1818. Etched in the "Antiquities of Normandy."

From this original drawing Cotman painted the following:—

Mount St. Michael, on the side of Pont Orson, showing the phenomenon of the Mirage.

Exhibited at the Society of Painters in Water-colours, 1825, by the kind permission of Mr. Brightwen.

Mount St. Michael, Normandy. 11½ × 18½. J. N. WAITE.

The same as preceding, but the group of figures is placed further to the left, the white horse being directly under the windmill. Signed J. S. Cotman, 1829. Lithographed in the Norwich Catalogue, 1888.

Mount St. Michael, Normandy. 12 × 20¾. JOHN GUNN.

Again the same view, but the group is even still further to the left and beyond the contour of the rock; there is a large mass of white cloud.

Grand Andelys, or Great House, Andelys. 8½ × 12.

SIR E. J. POYNTER, R.A.

Anciently the residence of the Archbishop of Rouen, a picturesque and curious specimen of Domestic Gothic. This is the original in pencil and sepia for Cotman's etching in the "Antiquities of Normandy."

Sketch in Normandy. 10 × 16½. J. J. COLMAN, M.P.

Crypt in basement of an old building. In foreground, water with cattle and a broken cart. Painted in sepia with warmer colour in parts.

Château, Normandy. 7¾ × 8¾. REEVE COLL., PRINT-ROOM, B.M.

Under a powerful sun, a blue slant-shadow cast from a dense bank of russet trees on the left, falls diagonally across the building and covers a rushy pool in the foreground almost to the right corner of the picture, claiming that half of the picture for darkness and a foil to the brilliantly illumined end-wall of the chateau and the blue-and-white sky beyond it. This is a charming drawing. Lithographed in the N.A.C. Catalogue, 1888.

Blue Afternoon. 9⅛ × 12¼. J. PYKE THOMPSON.

Painted from the above, with still increased effect, and signed and dated J. S. Cotman, 1831. Here we have the group of trees golden and olive, rising darkly against the sky, and the house, red-sandstone, blazing with light. The summer sky has white clouds floating in it. Illustrated in the *Magazine of Art*, October, 1888.

Coutances Cathedral. 19 × 26. W. H. BOOTH.

Its front, with twin spire-capped towers and buildings behind, fills the left half of mid-distance. Architecture drawn with pen in burnt sienna, relieved by sky of light clouds and intervening blue. In right

foreground a low stone wall outlined, as are the figures, with black and textured by rubbing up. From sale of Miss Margaret Davey's effects, Lowestoft, August 12th, 1897.

The Abbatial House of St. Ouen, Rouen. $16\frac{1}{4} \times 22\frac{1}{4}$.

J. J. COLMAN, M.P.

As this highly ornamented mansion was taken down in 1817, the year of Cotman's first visit must have been the date of his sketch for this picture, which was exhibited at the Society of Painters in Water-colour in 1825. Here, in the front of a curiously magnificent medieval building, we have ladies, cavaliers, a falconer, monks, servants, horses, and dogs variously grouped near a statue and under trees. Cotman painted this subject a second time for the Exhibition of 1831. *Old Masters*, 1892. Lithographed in the N.A.C. Catalogue, 1888. (Illustration).



Dated 1825.

J. S. Cotman.

THE ABBATIAL HOUSE OF ST. OUVEN, ROUEN. TAKEN DOWN IN 1817.

The original owner of this drawing was Mr. Brightwen, from whom Cotman borrowed it and another piece, for exhibition at the Society of Painters in Water-colour, in 1825. The other drawing of this subject was formerly in the possession of Mr. Charles Turner, of Norwich, and is now preserved by Mrs. Turner.

Mont Ste. Catherine, Rouen. $12\frac{1}{4} \times 21$. R. H. INGLIS PALGRAVE.

In front a view of the river with boats, of the quay loaded with wine casks, and to the left, houses and trees with horses watering. In the distance, Mont Ste. Catherine. Signed J. S. C. Formerly Mr. J. Brightwen's. Exhibited at the Norwich Society's Exhibition, 1823. Burlington Arts Club, 1888. Lithographed in the Norwich Catalogue, 1888.

Mount St. Catherine, Rouen. $9\frac{1}{2} \times 19$. J. J. COLMAN, M.P.

A sepia drawing for the above. (Illustration.)



MOUNT ST. CATHERINE, ROUEN.

J. S. Cotman.

Rouen from Mount St. Catherine. 10×18 . R. J. COLMAN.

A sepia drawing.

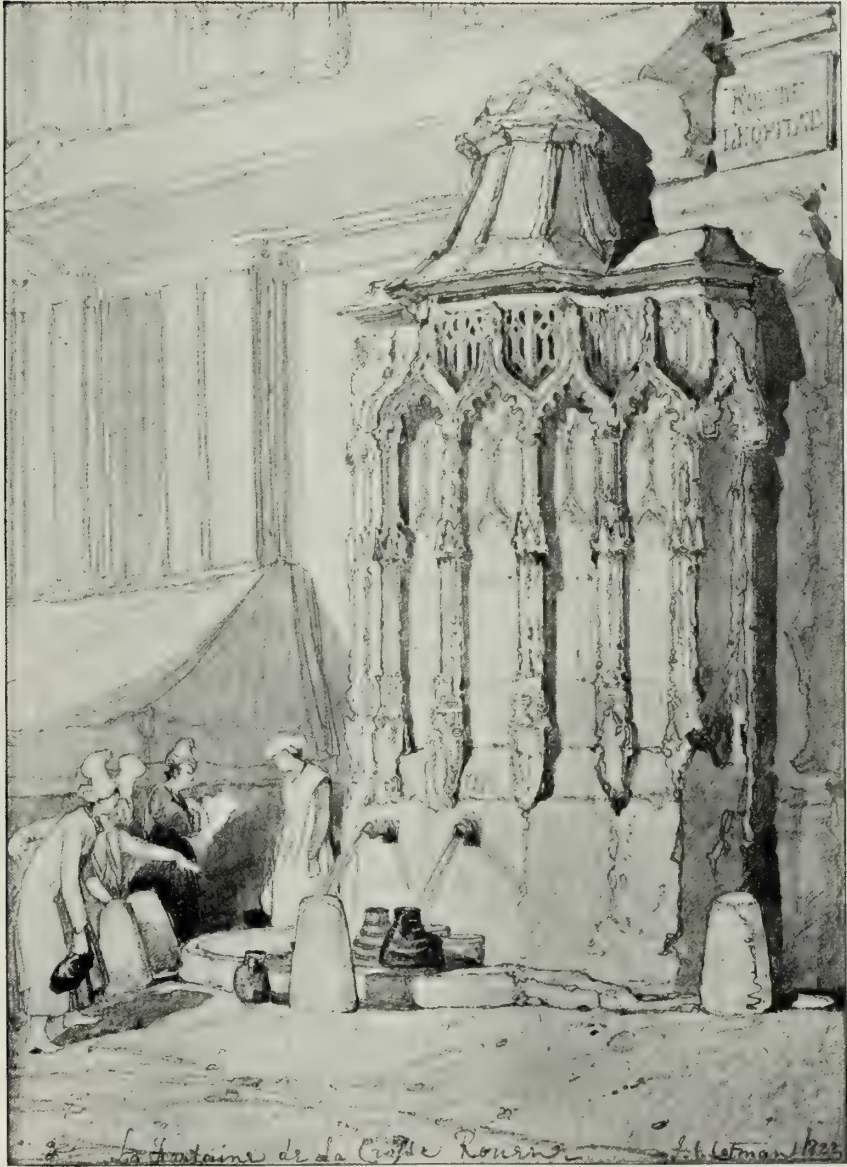
Street Scene, Alençon. $12\frac{1}{4} \times 24\frac{1}{4}$. JOHN GUNN.

High-arched porch of cathedral in centre. To the right and left of it are shops with signs, while pictures, cages, and other articles are for sale outside. Not finished.

La Fontaine de la Crosse, Rouen. $12\frac{1}{4} \times 9$. Sepia.

R. J. COLMAN.

The architectural fountain stands on the right, with peasants gathered around it. The outline most careful and elaborate, in pencil, delicately supported with a sepia wash. Signed, J. S. Cotman, 1823. (Illustration.)



LA FONTAINE DE LA CROSSE, ROUEN.

J. S. Cotman.

On the River Sarthe, Alençon. $9\frac{5}{8} \times 13\frac{1}{2}$.

R. H. INGLIS PALGRAVE.

House on a river in centre, with figures and boats. A tower in distance to right; the cathedral, with vessels in distance, to left. Exhibition collection, J. Brightwen.

View on the River Sarthe at Alençon, December 24th, 1823.

$9\frac{1}{4} \times 13$. REEVE COLL., PRINT-ROOM, B.M.

A building on left, in front of which is a high wall by the bank of river, extending to the right; beyond is the town and cathedral. A church on left. River in foreground. Two boats with figures near a staithe on left. Boat and figure to right. Pencil drawing. Lithographed for South Kensington Museum.

Château Navarre. $9\frac{3}{8} \times 15\frac{3}{8}$. R. H. INGLIS PALGRAVE.

The river in front spanned by a bridge in the middle distance leading to the château, which is surrounded by trees on the right. In the distance, to the left, are mountains. Exhibition collection, Dawson Turner.

The Entrance into Falaise. $11\frac{1}{2} \times 16\frac{7}{8}$.

THE LATE LADY EASTLAKE.

A straight road between trees on a causeway, leading into the town, with figures. The cathedral is seen in the distance on the left. The sun, bursting through the clouds after a storm, is gilding the foreground, where the people are, and leaves all beyond still lost in mist. A strong sunlight effect and powerfully contrasting colours. Notice also the use made of the reed pen.

The Entrance into Falaise. $13\frac{1}{4} \times 18\frac{1}{2}$. F. T. PALGRAVE.

A replica of the last, with a different effect. Here the cathedral and tree on the left tell out dark against the sky. Inscribed J. S. C., 1829. Lithographed in the N.A.C. Catalogue, 1888.

Jumièges, Normandy. $13\frac{3}{4} \times 10\frac{3}{4}$. NATIONAL GALLERY OF SCOTLAND.

A Street in Evreux. $17\frac{1}{2} \times 13$.

Looking along the street to a white stone clock tower, with a flag on its spire, relieved against the blue of sky. On the left hand, in foreground in front of house, a man is seated amidst furniture and curios. The figures and architecture firmly outlined with reed pen, after the manner of Prout. This drawing, exhibited at the Norfolk and Suffolk Exhibition in 1828, was in the collection of W. Roberts till 1867. Sold in the Grant Morris Collection in April, 1898.

The Old Fort. (Water-Colour.) $7 \times 18\frac{1}{2}$. C. W. WILLETT.

A square-built Norman castle, roofed, and with a few windows pierced in its blank wall to adapt it for modern residence, stretches into the water nearly across the picture. In the left foreground is a landing-stage with people embarking into boats, the reflections of which on the glassy water form an attractive centre to the picture. Lithographed in the N.A.C. Catalogue, 1888.

Distant View of Mount St. Michael and Tombleine. $11\frac{1}{2} \times 18$.

J. J. COLMAN, M.P.

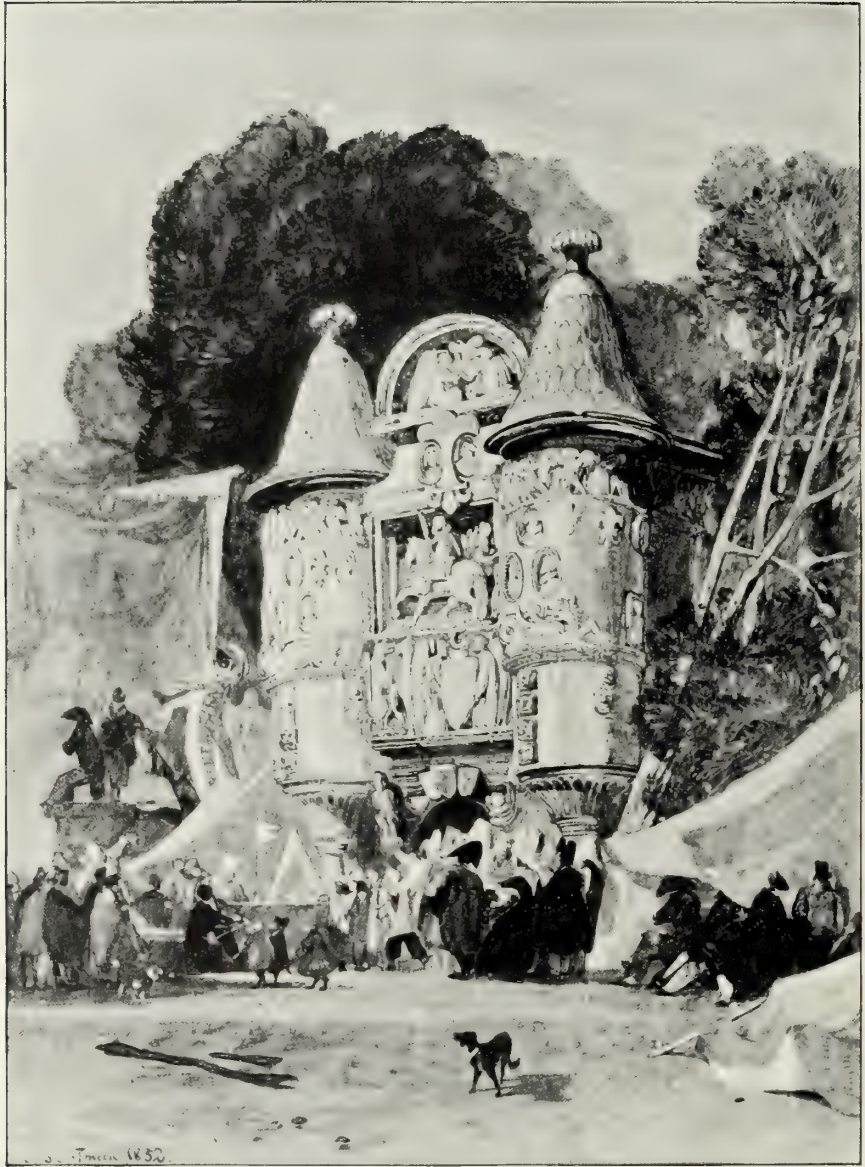
From the terrace of the Cathedral of Avranches, part of which was standing in 1817. One of the drawings which Cotman sent to the Norwich Exhibition in 1824.

Gateway of the Abbey, Aumâle, Normandy. $17\frac{3}{4} \times 13\frac{1}{4}$.

J. J. COLMAN, M.P.

This finished drawing, painted about 1832, is one of Cotman's very best. Under a magnificent Henri IV. portal, painted with all the artist's old love of detail modified by breadth, is a crowd of mummers and holiday-makers. A fair is in full swing outside the gate; a man with dancing monkeys dressed in scarlet coats, is before a booth on the left, above which, on a platform, a harlequin and others are gesticulating. The pinnacled towers of the gateway glowing in the sunshine are powerfully relieved against dark-green trees and a melting blue sky, across which white pigeons are flitting. The foreground is of golden ochre and sienna, giving support to the bizarre effect of the many fancy costumes.

This picture was bought by Mr. Colman at Sir Wm. Drake's sale, 1867. (Illustration).



GATEWAY OF THE ABBEY, AUMÂLE.

J. S. Cotman.

Ruined Château. $7\frac{1}{4} \times 5\frac{3}{4}$. J. J. COLMAN, M.P.

Indian ink. Brest and its roadstead. Dated 181(9)?

Rouen—River, Boats, and Figures. 19×27 . W. H. BOOTH.

In left foreground a man with tubs, and others on the shore at a landing place. Trees beyond. The river with barge and boats, and a distant view of St. Catherine's Mount, fill the right half. Finish and texture on foreground. Signed Cotman, 1823. From the sale of Miss Margaret Davey's effects at Lowestoft, August 12th, 1897.

A Gateway in a Norman Tower. (In circulation.)

VICTORIA AND ALBERT MUSEUM.

Market Place and Church Spire, Normandy. (In circulation.)

VICTORIA AND ALBERT MUSEUM.

Dieppe. $11\frac{1}{2} \times 21\frac{1}{2}$. VICTORIA AND ALBERT MUSEUM.

View looking up the river from the Castle heights? On a rocky slope forming the left foreground a group of three children and a black dog, with, beyond them, a second group of four children, whom a hawk is leaving. The river, with every shade of blue, stretches in a curve, filling the middle of the picture. As the sun is low and on the spectator's right, the houses on that shore are in shadow, and cast long shadows on to the water, while the buildings along the left bank are aglow with sunshine. In the centre distance, beyond the bend of deep-blue river, the cathedral tower and the roofs of the town houses, with stretches of dark woodland and blue hills, rise against an amber sky with drifting clouds.

The details of houses and rocks are given with the reed pen and bistre. Figures are spotted in with black, red, blue, and white. The fleshs and white draperies left pale and faded, rather ghost-like. This is a masterly drawing, though unfinished.

This picture was originally the property of Mr. Brightwen, who lent it to Cotman for exhibition at the Water-colour Society in 1825.

It was exhibited at the Old Masters' Exhibition in 1873, by Mr. Wm. Smith, F.S.A., who left it by bequest to the South Kensington Museum in 1876.

The Covered Portal to a Church. (Upright.)

VICTORIA AND ALBERT MUSEUM.

Between the shadowed church wall on the left, and a renaissance building, with a four-storied oriel tower glowing in sunshine on the right, the portal, with a chamber above it, spans the narrow entrance to the court. The shadowed foreground and portal, as well as the dark figure of a man on a panniered mule passing beneath, enhance the powerful blaze of light seen in the street beyond, which gives an effective centre to the picture. Blue sky relieves the lace-like architecture of the oriel tower, all the details being delicately but firmly pencilled. A hanging lamp and the depths of the windows are enforced with sepia from the reed pen.



COTMAN'S HOUSE, 1823.

1823. Besides sending nineteen drawings to the Norwich Society's Exhibition, Cotman specially advertised his intended return to the city in the *Norwich Mercury* of August 2nd, 1823. From this advertisement we learn that his terms for visiting in schools and families were one-and-a-half and two guineas the quarter, and for private lessons or finishing more advanced pupils, twelve guineas for twenty-four lessons. Then, taking a large and

rather imposing red-brick house on St. Martin-at-Plain, or, to give it its fuller title—"St. Martin's-at-Palace" Plain—a locality to which a row of fine trees opposite the Bishop's Palace added a sense of genteel retirement, he furnished it with all the requirements of a School of Art especially devoted to Landscape and Marine painting. There, in addition to a series of casts, and some pieces of armour, he had elaborate models of every imaginable kind of ship, from a coble to a man-of-war, as well as a large and fine collection of prints and books. He gave up hard-ground etching and architectural publications, which had absorbed so much of his time at Yarmouth, in favour of soft-ground work, which he thought more suitable for his projected "Liber Studiorum." At the same time he devoted much of his leisure to painting in oil, as already stated in the chapter upon his work in that medium, one of his first works being *A Composition of Trees*, founded upon the view from the window of his new house (see page 321). He also made a number of studies of trees in black and white, and a view of *Whitlingham Lane*, dated 1824, most of which are preserved at Carrow.

1824. To the Norwich Exhibition of this year he sent no fewer than fifty-two works!—some of them in oil, and nearly all views at home, catalogued as under:—

A Landscape—Composition.

Trees at Kimberley. Clearing up after a storm at mid-day.

View from Yarmouth Bridge, looking towards Breydon, just after sunset.

Painted for J. Bridgman, Esq.

Dutch Boats off Yarmouth. Prizes during the War.

An Old House at St. Alban's.

Swimming a Feather—a Scene at Reedham. Painted for Mr. J. Eager.

A Cromer Fishing-boat on the Shore in Wells Harbour. Painted for Mr. J. Eager.

Old Houses and Figures.

Snowdon, from the Lake of Llanberris, from Dolbaddern Castle, North Wales.

Trees at Bramerton.

Welsh Cottager's Child.

Hamlet.

Clown—"Here's a skull now has laid in the earth three-and-twenty years.

Hamlet—"Whose was it?"

Hamlet, ACT V., SCENE I.

Trees in Duncombe Park, Yorkshire.

Cottage at Hanworth.

A Landscape, with the Fable of the Judgment of Midas; and

A View of Whitby, Yorkshire. Part of a Series of Designs intended to illustrate a work, now publishing on Landscape Composition.

Millbank on the Thames and Kilgarren Castle, Pembrokeshire. Part of a Series of Designs intended to illustrate a work, now publishing on Landscape Composition.

St. Benet's Abbey Gate and Mill.

Ruins in Bedfordshire.

Frame containing Doorway of Arminghall Hall, and North Doorway of Hales Church, Norfolk.

Arches under the Tower of Fountains Abbey, Yorkshire.

View of Jungfrau Horn, Pie de la Vierge. Situated in the Valley of Lauterbrunnen, in the Canton of Berne.

"Just in from a Walk," or "Studies Resumed." A Portrait.

Peasant Girl.

Study of Trees at Caister, next Yarmouth.

Rouen from Mount St. Catherine.

Trees at Blofield. Study in Chalk.

Boats on the River Sarthe, below Alençon.

Distant View of Mount St. Michael and Tomblane. From the Terrace of the Cathedral of Avranches, part of which was standing in 1817.

Castle of Argues, France. A Sketch.

Castle of Creully, France.

The Abbey Fontenaye de la Marmion, France.

Frame containing two Sea Views.

The "Series of Designs intended to illustrate a work now publishing on Landscape Painting," of course advertised Cotman's projected "Liber Studiorum." The subjects to which this announcement was appended were—(1) *A Landscape with the Fable of Midas*; (2) *A View of Whitby*; (3) *Millbank on the Thames*; and (4) *Kilgarren Castle, Pembrokeshire*.

A Classical Landscape. $16\frac{1}{4} \times 11\frac{1}{2}$. THE REV. CANON RIPLEY.

A reddish rock in the centre foreground lying at the foot of trees, through and above which, high cliffs are seen on the left. Beyond the slab, on its right, is a blue depth with russet foliage on its bank. The sky, at top, an intense ultramarine, pales into light on the horizon. Effect of wind among trees. A rich harmony of colour.

Lake Scene in Westmoreland. $20\frac{1}{2} \times 28\frac{1}{2}$. J. R. BULWER, Q.C.

Cattle watering in the foreground; a stretch of lake with mountains rising right and left, with a high peak towering into the sky beyond. This is one of the largest water-colour drawings which Cotman attempted. Lithographed in the N.A.C. Catalogue, 1888.

A Composition. $13\frac{7}{8} \times 20\frac{1}{4}$. H. D. GELDART.

From a raised piazza, with Swiss and Italian peasants of both sexes grouped upon it, one sees a deep-lying river crossed by two arched bridges. A cathedral dome appears above the palaces, and verandahed houses thickly clustered on the right bank, and a mountain above those on the left of the river. Beyond all a distance of blue mountains and clouds. Lithographed in the N.A.C. Catalogue, 1888.

A Composition. 13 × 18. R. GELDART.

A view of Interlaken. Ladies grouped on a terrace in right foreground. Mountains behind.



CLASSICAL LANDSCAPE—COMPOSITION.

*J. S. Cotman.**Classical Landscapes.* (A pair.) 13¾ × 18.

NORWICH CASTLE MUSEUM.

The first, showing trees on the right and in centre, with water in foreground. On the left Doric architecture and four women seated with pitchers. The figures are outlined with pencil, enforced on the shadow side with vermilion. Draperies of red, green, purple, and blue. Flesh left whitish. Foliage wiped out. Sky streaked with ultramarine.

The second—three women seated before a Corinthian Temple near a marble reservoir; a broad flight of steps leading to a terrace on the right, on which two figures are standing. Dresses—crimson, French ultramarine, and white. Sky streaky-blue, sour paste being used to thicken the pigment. Colman Bequest, 1899. (Illustration.)

A Composition—The Broken Bridge. 8½ × 12. H. G. BARWELL.

On the left, amid trees, are palaces in ruin, from which a bridge broken at the second arch juts into the river in middle distance. Hills seen beyond. Lithographed in the N.A.C. Catalogue, 1888.

1825. This year a serious trouble disturbed the artists of Norwich. A new Corn Exchange being necessary, the Corporation required the surrender of the rooms in Sir Benjamin Wrench's Court, and the Exhibitions were doomed to suspension for a few years until fresh arrangements could be made for their accommodation. Cotman, who had well-nigh severed all connection with other associations, nearly lost heart. To this, the last exhibition under the auspices of the Norwich Society, he sent only five works—four of them simply described as *Landscapes*; the fifth his *Boats on the Shore at Cromer*.

While in a state of perplexity as to his own course, he received a letter from his former pupil, Miss Turner, with an extract from one written by her sister, Mrs. (afterwards Lady) Palgrave, dated January, 1825, from London, giving an account of her interview with Mr. Wild, the Secretary to the Water-colour Society.

“I saw Mr. Wild, but he was detained from his scholars, and I could not therefore ask him to let Harriet see his drawings as I wished, but I mentioned Mr. Cotman. Mr. Wild said he had spoken on the subject in the Society. Mr. Cotman is *not* a member. He withdrew when they were reorganised; but they would be proud to admit him, and *no expense* attends it. The members *all* pass through the state of Associates, as which Mr. Cotman could, if he applied for admission at once, exhibit *this* Spring. Mr. Wild was earnestly desirous that Mr. Cotman's drawings should have this advantage, which he considers a great one. The usual way is for a person desirous of admission to send drawings for approval; but Mr. Wild said that Mr. Cotman's known talents rendered that unnecessary. He offered to write to him himself, or that C. Fielding, the Secretary, should, but I wished you to give him this message first, and I told Mr. Wild I would inform him of the answer I received. Pray tell Mr. Cotman this with my best respects.”

“YARMOUTH, *January 5th.*

“MY DEAR SIR,

“We have received a large packet from London this morning, which mamma is now obliged to acknowledge by means of Mrs. Brightwen, who is now on her road to London, and kindly becomes the bearer of letters from us. On this account both papa and mamma are so much engaged that they have, though reluctantly, transferred to me the pleasure of sending you the above quotation from a letter which we received the other day from Mrs. Palgrave. Papa and mamma were unexpectedly in Norwich yesterday, and they had the pleasure of calling upon you. They were very sorry that they missed seeing you, but they were happy to hear that Mrs. Cotman was better; indeed papa was so happy as to see her.

“I wish very much, my dear Sir, from what I hear of the Water-colour Exhibition, that you might find the time to make a drawing for it this season. Do you think that those which are now in Mr. Brightwen’s possession, and which are so beautiful, would be eligible for exhibition there? I feel that he would be very willing to allow them to be sent for that purpose.

“I hope that Mrs. Cotman’s health will continue to amend, and that the young people are all well and happy this Christmas time. Although it be rather late, I beg to add my best wishes for the happiness of the New Year to you and all yours, and believe me,

“My dear Sir,

“Yours sincerely,

“M. A. TURNER.”

Such a kind invitation, secured and seconded by these best of friends, could not fail to be most gratefully accepted. On the 25th of March Cotman was elected an associate exhibitor, and sent three pictures, viz. :—

Mount St. Michael. Lent by J. BRIGHTWEN,

On the side of Pontorson, Normandy, showing the Phenomenon of the Mirage.

Dieppe, from the Heights to the East of the Port.

Lent by J. BRIGHTWEN.

Looking down upon the Harbour, Churches of St. Jacques and St. Reme, and along the coast towards St. Vallery.

Abbatial House of St. Ouen, Rouen.

Taken down in 1817. This drawing was a commission from the Rev. C. P. Berney, D.D.

These have been already described with his other Normandy Drawings.

The welcome accorded our artist by his early friends of the sketching club—and particularly the Varleys, who were the original founders of the Water-colour Society, must have intensified the pleasure with which he received the honour of Associateship.

In 1825 the “Restoration” of Norwich Castle was mooted. All the artists deprecated this erasure of the finger-marks of time, but were over-ruled by the more interested architects and builders. Cotman, always awake to passing events, made a series of studies for his picture, *Laying the First Stone* (see page 318).

Norwich Castle, April 25th, 1825.

A drawing in black-and-white chalk of the Castle as seen from the Thorpe road, with the distant tower of St. Peter's on the left. In the foreground is a clump of trees, with a square block of stone and figures, suggesting the “Laying the First Stone.” This, with seven other drawings of the same subject, is preserved in the Reeve Collection, Print-room, B.M.

In the Diary and Journal of Charles James Palmer, F.S.A., there is recorded an instance of our artist's willingness to try new methods and time-saving instruments. Against the date, April 28th, 1825, we read, “Mr. Cotman, the artist, has done me the favour to take my likeness in pencil with a Camera Lucida. I have placed it in my volume of illustrations of my father's house.”

1826. This year he sent to the Water-colour Society eight drawings:—

View on the Scheldt.
Porch of the Church of Louviers.
Town of Alençon.

Abbey Church of St. Stephen.
Boats on the Beach at Cromer.
And three simply called *Landscapes.*



J. S. Cotman.
SOUTH PORCH OF THE CHURCH OF LOUVIERS, NORMANDY.

South Porch of the Church of Louviers, Normandy. 18½ × 13.

R. J. COLMAN.

South porch of the church, with groups of Normandy women. This magnificent portal, with its elaborately fringed arches supporting a pendant between them, its florid ornament, decaying spires, and flying buttresses, afforded scope for Cotman's genius in rendering detail without loss of breadth. Contributed to the Water-colour Society's Exhibition, 1826. (Illustration.)

From this time, until 1839, Cotman contributed in all twenty-one drawings to the Exhibition of the Water-colour Society, being for the most part Architectural Reminiscences of Normandy, and seven marine subjects from Yarmouth, and a few sketches of figures.

But although encouraged by the never-failing help and sympathy of the Dawson-Turner family, as well as by the welcome accorded to him by members of the Water-colour Society assembled at Pall Mall, among whom were his staunch friends the Varleys, yet Cotman could not prevent a feeling of deep despondency. Constitutionally nervous and very sensitive, through over-work and lack of real holiday, somewhat below par, the fact that his pictures did not find a ready sale, while the claims of his large family were inexorable, produced in him a moodiness at times amounting almost to despair, which was not helpful to his acceptability as a teacher. A portrait of him by his son, Miles Edward, which is preserved in the British Museum—it is in black chalk, on grey paper, heightened with white—gives, I think, an unmistakably sad revelation of his mental state in this, his 44th year, showing us the face of a stubborn but disappointed and baffled man.

It was in this morbid frame of mind he wrote to Dawson Turner complaining of his hard lot, and announcing that he had felt it necessary to give notice to his landlord. In reply he received the following very judicious and kind advice:—

“MY DEAR SIR,

“Different as is your situation from what your talents ought to command, or your former prospects might have led you to expect, there really does not appear to me to be anything in it,

if I know the whole, to justify the dreadfully gloomy view of it that you have taken. You have raised to yourself a phantom, which your tender regard towards your family and apprehension for the consequences prevent you from examining close; and like all other creatures of the imagination, it grows and grows upon you, and armed with terrors not its own, is actually more fearful and more injurious than if it had a real existence. But, my friend, the only way to combat our evils is to look them in the face; and he who has once done this, has already gained half the battle.

“Your present income from teaching you state to be about £200 a year, and you have £40 in the Bank, exclusive of Barnes’ Bill to meet present demands. Are you right in the statement? If you are there may be much cause for regret; but there certainly is none for despondency. The times are wretchedly bad. They are unfavourable to everything; but particularly to the luxuries of life, with which retrenchment naturally first begins. But they will rally again, as we have often known them to do before, and with your sense and experience the lesson now forced upon you will not be lost.

“In your own drawings, too, and in Edmund’s, I cannot doubt but you will find a resource. You have lived long enough to learn that your present style will not succeed, and you have talent enough to adopt any other. The public is a body that cannot be forced. Some extraordinary geniuses may have succeeded in guiding it; but they are few, and the great part of those who have made the experiment have failed. Such among us as have to live by it, must be content to follow its taste.

“What seems to me in your case particularly important is to do nothing hastily or rashly. Put down on paper your certain income, by which I mean from your pupils, and having done this put down your last year’s expenses, and see how those of the coming year can be made to meet your probable means. The actual wants of Nature are very small. You have done very wisely in having given notice to quit your house; before you fix upon another, wherever it may be, see carefully what you can appropriate to this purpose. There is no need for hurry in anything. Your South-Town house being sold, this source of anxiety and disquietude, at least, is removed from your mind. Above all do not fear that by altering your residence or mode of life you will sink yourself in the estimation of the world. In my opinion you will rise. My own father found it convenient to do so, shortly after I was born; and I have heard the fact mentioned by many with applause; never by one with blame. For myself, I have always felt it a reason that made me the more proud to be his son.

"Anxious to save the post, I have written as fast as I could, and have not alluded to poor Edmund's escape, at which I am heartily glad.

"I am, my Dear Sir,

"Ever most truly yours,

"DAWSON TURNER.

"*Yarmouth, 22nd June, 1826.*"

It appears that Cotman thought of going to Derby. In a letter dated July 3rd, 1826, Mr. Dawson Turner says:—

"As for Derby, at least on Mr. Holmes' advice, I should feel it to be out of the question. Change is always dangerous for a man at our time of life; and Mr. Holmes' enthusiastic turn of mind would make him a singularly dangerous man to follow."

Three weeks later we have Mr. Dawson Turner writing to Cotman's father, the haberdasher of London Lane, Norwich:—

"DEAR SIR,

"You will pardon me, I trust, for troubling you with a letter. During the last four or five weeks I have been in occasional correspondence with your son, Mr. J. S. Cotman, upon the subject of his affairs; and I had hoped that my representations had had the effect of making him feel comparatively comfortable. A letter, however, which I had from him last night undeceives me most painfully on this head, and gives me so much uneasiness that I cannot think I should do my duty without bringing the matter fully before his family, and urging you to take the most effectual steps to put his mind at rest.

"Some time before the vacation, Mr. Cotman was uneasy about his money matters; his fixing himself at Norwich had not been attended with the success he had anticipated, his drawings exposed at late exhibitions had met with no purchasers; and the state of the times had naturally had the effect of diminishing the number of his pupils. At the same time I could see nothing in the statement of his concerns to warrant the gloominess, indeed, despair, with which he evidently regarded his situation. His profession had yielded him, during the past year, a net income of £200; and he said he saw no reason to anticipate, at present, any further depression. He has money, too, in our hands for immediate exigencies. The only thing, therefore, to be done was to apportion his means so as to meet his expenditure; and the

first obvious step to be taken for that purpose was to rid himself of his present house, and find another better adapted to his circumstances. I had wished him to return to his own at Yarmouth, the whole charge of which would not have stood him at above £20 a year, and now that is out of the question I should be glad if he would allow his friends to find him another here, which I think might be done for but little more. So long as Mr. Cotman's teaching lies between Norwich and Yarmouth, it appears to me to be indifferent at which of the two he resides; and, indeed, there would be one advantage in his family living at Yarmouth, that when he is himself at Norwich he may board at your house, whereas in the other case he is obliged to fix himself at an inn.

"I have urged to Mr. Cotman as strongly as I am able that if in the mode of living now necessary to be adopted, a smaller house and a more contracted scale be required, there is in reality in these no diminution of comfort, and no disgrace in the eyes of those whose applause or censure could alone be valuable. On the contrary, I feel that any step towards this purpose would have the effect of raising his character; and it would most certainly give him that satisfaction which arises from the consciousness of having done his duty. This is a point on which I cannot too earnestly recommend to his friends to lay all possible stress; for it is here I am apprehensive that his great weakness lies. The letter I had from him last night alarms me lest by brooding over his misfortunes his mind should become actually unhinged, the effect of which could scarcely fail to be fatal to his family and his future prospects. At the present moment, when the vacation is just closed, your representations are particularly necessary, and may be attended with the happiest effect. I would come over to Norwich, and add mine to thine, but that I have already, by letter, said all I can; and if there be anything more I can do, it may be done next Friday when we look for him here in the regular course. Both Mrs. Turner and I will gladly attend to any suggestion you may give us. We have known Mr. Cotman long and value him greatly, and have his welfare deeply at heart.

"I am, dear Sir,

"Very faithfully yours,

"DAWSON TURNER."

1828. But Cotman was not to be persuaded. He felt that his house on St. Martin's-at-Palace Plain was not too large for all the collections of artistic effects which he had, and which were

very necessary to his professional success. However, his friend's advice and encouragement was very helpful. The old dogged stubbornness which determined him to become an artist in spite of Opie's offhand dictum that "he had better black boots," was again manifested. He determined to fight on just where he was, and hoped yet to conquer. The one point in his friend's kind letter which he took most to heart was the suggestion that he should strive to make his style more conformable to the public taste. Accordingly, from this time to the end, we find him innovating in various directions, sometimes but not always with advantage.

In 1828 the artists of Norwich made a fresh bid for popular support. They reconstructed their Society, and took the title of "The Norfolk and Suffolk Institution for the Promotion of Fine Arts." A gallery was specially built to suit their requirements not far from the old site, on the east side of the New Corn Exchange. It was known as "The Artists' Room," Exchange Street.

From the circular address announcing the opening of the First Exhibition we quote the following words, which are very instructive:—

"Since its establishment the Norwich Society has shown 4,600 pictures, the work of 323 individuals, and while scarcely a single picture has been bought in the Norwich room—and the receipts at the door have never covered the expenses—the works of the very same artists have been readily purchased at the exhibitions in London, Edinburgh, Leeds, Liverpool, Manchester, Newcastle, and Carlisle.

"In the local alterations in this city the late room of the Norwich Society of Artists was removed to make a site for the Corn Exchange and the New Street now erected. The Society has therefore been in suspense for two years. The New Room for the Exhibition of Paintings by Norfolk and Norwich Artists is on the east side of the Corn Exchange, is thirty-six by twenty-four feet, and twenty-two feet high. Approached by an entrance from the New Street by a flight of steps. It is lighted from skylights of ground glass, continued round the room. The walls are panelled, on which the pictures will be hung. The ceiling panelled, has in the centre an ornamental ventilator. The Society has now undertaken a responsibility equal to about £200 per annum for charges incidental to the exhibition.

Cotman's contribution to this First Exhibition, 1828, consisted of thirteen pieces, as under:—

A Composition.

*West Front of the Abbey Church of
St. Stephen, at Caen.*

The Investigation.

The High Street, Alençon, in France.

Street Scene at Andely's, France.

An Old House in Rouen.

Château Navarre. The late property of
Beauharnois.

Street at Evreux.

A Galliot in a Gale off Yarmouth.

Besides four simply described as *Landscapes*.

At the same time he sent to the Society of Painters in Water-colours these two drawings:—

*Cliffs on the North-east side of Point
Lorenzo, Madeira.*

A Street Scene at Andelay, Normandy.

Perhaps the most instructive of our artist's dated drawings of this year, showing his advance towards generalisation and idealism, is Mr. J. L. Roget's little

Framlingham Castle, East Suffolk. $7\frac{1}{4} \times 10\frac{1}{2}$.

Here we have a roadway and cows in the foreground, with a group of trees on the right. The castle is in the centre mid-distance, beyond which we see the sun setting behind hills. It is a poetic treatment of light and shadow to which the architectural details are now subordinated. Signed, J. S. Cotman, 18(2)8.

Park Scene. $11 \times 18\frac{1}{2}$. FRANK DILLON.

A simple composition of trees in the centre, with water on their right foreground, and trees in the distance.

Down Scenery. 9×13 . RICHARD MILLS.

A foreground of dark heath separated by a beam of sunshine falling on the right middle distance from the deep blue hills wreathed with dark clouds beyond. Signed, Cotman.

Bamborough Castle, Northumberland. $9\frac{3}{4} \times 15\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

A foreground of trees and figures, beyond which the castle is seen luminous with sunshine. Sea in the distance.

A Garden Walk. 17½ × 13½. LEWIS FRY, M.P.

A terrace, with three figures in seventeenth century costume. High trees on the right and in centre. A wooded hill seen between them.

A Galliot in a Gale. 14 × 20½. ROBERT GELDART.

This effective water-colour drawing shows in the centre foreground the galliot bending before the wind on a choppy sea. In the distance, to the left, Yarmouth pier is seen; while on the right a man-of-war is riding out the gale.

On the Dutch Coast. 8¾ × 12⅛. Water-Colour.

ROBERT GELDART.

A schuyt, with all sail spread, on a smooth sea. In the distance a flat coast-line with fishing-boats.

This picture was a wedding present from Miles Edmund Cotman to Mr. Robert Geldart, who, as well as his brother Joseph, had been a pupil of our artist, and continued to be a staunch friend to the family, as will be seen in other parts of our story.

1829 (and later). Among Cotman's friends was Mr. W. H. Harriott, a clerk of the War Office, who was in the habit of spending several months each year on the Continent. As he was by nature an artist, and very industrious withal, he brought back quite a number of elaborate drawings. These our artist admired so much that Mr. Harriott allowed him to make tracings of them for his own use. Mr. Geldart, who was a pupil of Cotman for four years, was shown by him several volumes of these tracings, and at a later period had the good fortune to become the owner of one of them, which he permitted me to look through. This book (about 10 × 8 inches), contains quite a number of views in Germany—beautiful representations of rich architecture, outlined with the most patient carefulness. Among them I observed a view of Augsburg, Bavaria, dated 15th September, 1830; and another of the Frauenkirche Nuremberg, dated August, 1830. There were also exquisite drawings of the Old Fountain and Maison de Ville, at Wiesbaden. That he should have taken such pains with them indicates that

he was seeking for fresh subjects and ideas. Perhaps, too, he was hoping to create a new field for the engagement of his pencil. His first acknowledgment of the use of Mr. Harriott's sketches occurs in 1829.

This seems a suitable place to mention those drawings in Water-colour which Cotman developed from sketches by amateurs, pupils, or friends. They are views of places on the Continent or in the East, which he had never visited. Some from sketches by W. H. Harriott, others after sketches by the Rev. J. Bulwer, and one at least after Captain Elliot.

It need hardly be said these drawings do not rank with his own "work from Nature." Nevertheless, the freedom of fancy in colouring, which they permitted, has sometimes been appreciated.

The subjects which follow were painted on various occasions. I place them together for ease of reference and to make progress.

A Street View, Cologne,

Which Sir J. C. Robinson lent to the Guildhall Art Gallery, 1896, is firmly drawn and bright in colour, even emerald green and lake are used in contrast.

A Street View. (Probably in the Tyrol.) $10\frac{3}{4} \times 7\frac{1}{2}$.

(1888) SIR WM. DRAKE.

Diligences at an inn door on the left. Church tower in the centre beyond. Hillsides in the distance. Signed, "Cotman," and inscribed "to Mrs. Roberts, with the best respects of J. S. Cotman."

The Cathedral of Aix la Chapelle. $17\frac{1}{2} \times 12\frac{3}{4}$.

SIR WM. DRAKE.

Exterior of west end, showing polygonal nave erected, as his burial-place, by Charlemagne. Market folk in foreground.

Weisbaden. $10\frac{3}{4} \times 15\frac{3}{4}$. H. BARWELL (1888).

The Rath-haus, with balcony and gable in sunlight, women in the foreground; on the right an arched gateway surmounted by tower and belfry in centre distance, and a fountain with women against houses in shadow.

The Town Hall, Ghent. $14\frac{1}{2} \times 20\frac{1}{2}$. J. P. HESELTINE.

On the right with people before it. On the left houses in deep shadow. Looking down the straight street between them we see a distant tower. Lithographed in the N.A.C. Catalogue, 1888.

Malines. $7\frac{3}{4} \times 12$. LEWIS JERVIS (1888).

The Grande Place. On either side are gabled houses. Opposite to the spectator, between a square tower on the right and a retiring street with a church in it to the left, is "Les Halles," a building with pillars.

Cliffs on the N.E. side of Point Lorenzo, Madeira. $10\frac{1}{8} \times 15\frac{1}{2}$.
J. R. BULWER, Q.C.

From a sketch by the Rev. J. Bulwer. Ledges of rock in foreground on which are goats and gulls. Rocky crags rising sheer from the sea in the middle distance, open sea beyond. Exhibited at the Water-colour Society in 1828. Lithographed in the N.A.C. Catalogue, 1888.

Perawa, Hindostan.

From a sketch by Captain Elliot. Exhibited, Water-colour Society, 1830. This subject was engraved by W. Le Petit. Re-published by Fisher in the (1834) Drawing-Room Scrap Book, and again in Emma Roberts, "Hindostan," Vol. II, p. 17, among views similarly worked up at second hand by such genii of the brush as Allom, Roberts, Turner, Stanfield, and David Cox.

Blasting St. Vincent's Rock, Clifton. $13\frac{1}{4} \times 22\frac{1}{4}$.
J. R. BULWER, Q.C.

A slope covered with trees to the left. Roadway in right foreground. Cliffs rising behind extend to centre of picture, beyond which the river, with two sailing boats on it, in strong sunlight. After a sketch by the Rev. J. Bulwer. Litho'd in the Norwich Catalogue, 1888.

Howth and Ireland's Eye. $11\frac{1}{4} \times 16\frac{3}{4}$. J. R. BULWER, Q.C.

Rising ground with village street to left foreground, and women drying linen to right. The harbour with lighthouse in mid-distance and a rocky island in the sea beyond. Coast-line seen in extreme distance to the right. Signed, J. S. Cotman, 1839. After a sketch by the Rev. J. Bulwer. Litho'd in the Norwich Catalogue, 1888.



VIA MALA.

J. S. Cotman.

Via Mala. $15\frac{3}{4} \times 12$. J. J. COLMAN, M.P.

In front a single-arched bridge spans a mountain torrent. A flight of steps leading to it on the right. Figures with horses are crossing and pursuing their way along the ravine, above which on either hand tawny cliffs rise into the sky, leaving only a narrow interval of blue sky between them.

This beautiful work was exhibited by Mr. Peter Allen at the Jubilee Exhibition, held at Manchester in 1887. (Illustration.)

Bruges. $10\frac{3}{4} \times 15\frac{3}{4}$. H. G. BARWELL.

Along the right side of the canal and running into the picture is a row of houses of various shapes in strong sunlight; behind these rise the roof of a church and the belfry against a blue sky. A bridge, with figures and a waggon and horses, crosses the canal in middle distance. A group of two or three trees in shadow on a wharf in the left foreground, and beyond this two women washing clothes in the canal.

Mountain Pass in the Tyrol, $8\frac{3}{4} \times 11\frac{1}{4}$.

REEVE COLL., PRINT-ROOM, B.M.

A charming water-colour showing a wider part of the pass, where men and a team of horses are crossing a bridge above a waterfall, with a reft tree in the left foreground. The water rendered with indigo and grey of every shade, while the cliffs and bridge are modelled largely with sepia. Signed, J. S. Cotman.

Landeck in the Tyrol. $8\frac{1}{2} \times 12\frac{1}{4}$. REEVE COLL., PRINT-ROOM, B. M.

River in foreground with a bridge to house on each side. A castellated building on a hill to the left. Lofty mountains on the right. Pencil and white chalk on tinted paper.

Schaffhausen. $8\frac{3}{4} \times 13\frac{1}{2}$. J. J. COLMAN, M.P.

Looking along the river to a bridge spanning it in mid-distance, we have on our right old wooden houses and a quay with women washing linen in the stream. To the left are houses and people walking on the paved embankment. The ivory whiteness of the houses foiled against a sky varying upwards from pale cobalt to deep French ultramarine, and the clear blue water with the still bluer shadows of the bridge give to this drawing the appearance of a fanciful dream. From a sketch, probably by Mr. W. H. Harriott. Lithographed in the N.A.C. Catalogue, 1888. (Illustration.)

In 1829 two exhibitions were held at the Artist's Room in Exchange Street. To the first of these our artist sent twelve pieces, three "Landscapes" and the following:—

View near Barmouth, North Wales.
A Bishop, &c.
A Cardinal, &c.
Hotel de Ville, Brussels.
City, Harbour, and Colossus of Rhodes.
 (A composition.)

Schaffhausen, Switzerland.
Departure of Ulysses from the Island of Calypso.
A Spanish General describing a Plan to his Aide-de-Camp.
Sea Beach.



SCHAFFHAUSEN.

J. S. Cotman.

To the second Exhibition, held later in the year, of "Ancient and Modern Pictures," he contributed four pieces:—

"Le Pressentiment," or the Departure of Pierre, first Duc de Bourbon, Earl of Clermont and Marsh, &c., for the Battle of Poitiers, in which he was killed.
Green Mantle.

William the Conqueror presenting the Deeds of the Castle and Town of Tamworth to Robert de Marmion. A Sketch.
"Dost thou call me fool, boy?"—Shakespeare.

To the Society of Painters in Water-colours, 1829, he sent three drawings:—

Fishing Boat off Cromer.
Danish Merchant Ship off Yarmouth, unloading Timber.

Fountains in the Fishmarket at Basle.
 From a Sketch by W. H. Harriott, Esq.

On the River Yare. (In Pencil and Indian Ink). 9 × 13.

REEVE COLL., PRINT-ROOM, B.M.

Effect as witnessed by the artist during a fire at Squire Hill and Son's Vinegar Works, October 30th, 1829.

On the right, only a bit of the river bank; its shrubs and poles black and uncertain against the spluttering blaze of the fierce fire beyond, which, with the lurid mass of rolling smoke, is reflected in the still surface of the river. In this effective black-and-white the virulence of the flames is well expressed by blotchy masses forced upward into the air.

A Park Scene, with a Figure. 8¼ × 12¼.

Against a sky streaked with French ultramarine and white clouds, a darkly wooded slope rises on the right. On the left slope also are dark trees, between the trunks of which is a dark line of deep blue. The foreground slopes, to right and left, are sienna in colour. A sportsman with his gun is to the left of centre. This drawing was till 1867 in the collection of W. Roberts. Sold in the Grant Morris Sale at Christie's, April 24th, 1898.

Of the distressing state of Cotman's mind we have a painful glimpse in a letter addressed to his friend the Rev. William Gunn, of Smallburgh.

"NORWICH, *June 26th*, 1829.

"DEAR SIR,

"When I had the pleasure of seeing you on Thursday I was well aware it was impossible to accept your kind invitation to myself and daughter. I know the value, and I hope, how to estimate such an invitation. Sir, it was kind, very kind, but it is impossible that it can be accepted by us. Therefore, all that remains of what in happier circumstances would have given us so much pleasure, is most respectfully and sincerely to thank you and the Miss Gunns, for your intended kindness to us, which circumstances oblige us to decline. My views in life are so completely blasted, that I sink under the repeated and constant exertion of body and mind. Every effort has been tried, even without the hope of success; hence that loss of spirit amounting almost to despair.

My eldest son, who is following the same miserable profession with myself, feels the same hopelessness; and his powers, once so promising, are evidently paralyzed, and his health and spirits

gone. My amiable and deserving wife bears her part with fortitude. But the worm is there. My children cannot but feel the contagion. As a husband and father bound by every tie, human and divine, to cherish and protect them, I leave you to suppose how impossible it must be for me to feel one joy divided from them.

"I watch them, and they me, narrowly; and I see enough to make me broken-hearted.

"I am, dear Sir, with great respect,

"Your obliged and faithful servant,

"J. S. COTMAN."

Again, a little later, he quotes the remark of one of his children, "Why, Papa smiled," and makes it the text for bitter self-reproach.

In the shadows of this sad picture we perceive the features of a loving but hypochondriac father, his devoted care-worn wife, and patient children, and we can hardly make up our minds which to pity the most. There is no doubt whatever, that the minds of several of the children were darkened and unhinged by the contagion.

I am inclined to think that in the unfinished drawing which Dr. Firth contributed to the Burlington Fine Art Club in 1888, we get yet another peep at Cotman's home life. In Mrs. Gunn's picture we saw the view from the window of his house in St. Martin's-at-Palace. Here, I believe, we have a sketch of one of the rooms.

Interior. (Unfinished). $13\frac{1}{2} \times 18\frac{3}{4}$. CHARLES FIRTH.

A group of children round a table lighted by a lamp with a green shade. On the floor in front are books, and on the wall behind, pictures. Signed, J. S. Cotman, 1830.

Cotman's fits of depression soon so overwhelmed him that he persuaded himself he was dying. His old friend, John Varley, visiting him in Norwich, was told by the servant that "her master was very ill and going to die." "Die!" says Varley, "impossible! Won't die these ten years. Let me see your mistress."

"What's the matter?" he asks on Mrs. Cotman's appearance;

and to her reply that "Poor Cotman is given over by the doctors," answers with confidence, "Pooh! Nonsense! They know nothing about it. His time is a long way off. Let me see him."

Introduced into the sick chamber he rallies him thus:—"Why, Cotman, you're not such a fool as to think you're going to die! Impossible! No such thing! I tell you there are ten years for you yet to come."

John Varley, "Vates," known as a ruler of the planets, who predicted the deaths of Paul Mulready at sixty, and of Wm. Collins, R.A., to the day, never used his astrological gifts to better purpose.

1830. Having escaped from the dungeons of Castle Despair, Cotman became actively interested in promoting a series of conversaziones. On the prospectus dated December 26th, 1829, the names J. Stark, J. Sell Cotman, J. B. Crome, H. B. Love, J. P. Davis, and D. Hodgson, Artists; associated with those of C. Turner, T. Brightwell, and P. N. Scott, Amateurs, form the committee. It is stated that the membership—to be limited in number to eighty—would be determined by ballot. A four-fifths vote to constitute election. The Members' Volume, with the prospectus and signatures of those present at the conversaziones, is preserved in the Reeve Collection, Print-room, B.M.

The first conversazione was held at the Norfolk Hotel, on the 21st of January, 1830. J. S. Cotman and J. B. Crome acting as Stewards, and D. Hodgson as Honorary Secretary. Next morning Cotman writes to Dawson Turner:—

"The enclosed list of members was only given to me last night, at the door of the Conversazione Room, it is the only one I have. . . . It was the most brilliant thing ever witnessed for Norwich Art, and not one thing went amiss. *We, the Artists*, have reason to be perfectly satisfied. It was as far beyond my expectations as possible, and I was one of the most sanguine upon the subject of any. I saw to a great extent what it might be, but could not have calculated upon its entire success. I have not been in bed till past four o'clock for this month past, seeing the importance it would be, if to be triumphant, and the total abandonment it would be to all chance of being respectable as a body of Artists, in the event of failure."

This was the first of six conversaziones, of which five during

1830 and 1831 were attended by Cotman. The society continued till 1839, when it was wound up, and a small balance of £5 19s. 6d. was given to the widow of H. B. Love, one of its artist founders.

To the Norfolk and Suffolk Institution Exhibition for 1830 Cotman sent :—

Dutch Boats in a Gale off Dunkirk.
The Old Manor House, St. Mary
Wiggenhall, Norfolk.
Scene near Bristol.
Landscape Composition.
Sketch of Works now proceeding at
Lowestoft.
Sheriff Hutton Castle, Yorkshire—
Sunset.
Sevres, Etruscan, and other Vases.

Crosby Hall, London.
Mount St. Michael, France, under the effect
of the Mirage at Sunset.
Hotel de Ville at Ulm.
A Gentleman of the Fifteenth Century.
A Scotch Mist in the Highlands, from the
“Drovers.”
Alder Car Reach.
Middleton Tower, near Lynn.

To the Society of Painters in Water-colour, London, he sent in 1830 :—

A Fishing Smack in a Gale.
Man-of-war Tender off Yarmouth.

City Scene. A Composition.

A holiday in London, at this time, contributed to the restoration of his health, and enabled him to renew his older friendships. It may be he re-visited Twickenham with Varley, who had a house there, and that this was the occasion of his painting his latest version of that riverside pleasaunce, of which he had exhibited his first (now Mr. Reeve's) in 1808.

Golden Twickenham. 9 × 13. J. PYKE THOMPSON.

The river, blue with the reflections of a brilliant summer sky, winds through a golden landscape and under a belt of trees. Signed, J. S. Cotman.

Crosby Hall, Bishopsgate Street, London. 13½ × 20¼.

J. J. COLMAN, M.P.

Formerly one of Henry VIII.'s palaces; in 1830 used as a warehouse. This is a view of the upper part of the hall, with its highly ornamented Gothic timber roof. Two figures are seated at a table in the right centre. Bales of goods behind them. Signed, J. S. Cotman, 1830. Lithographed in the Norwich Catalogue, 1888 (Illustration.)

Crosby Hall, Bishopsgate Street, London. $15\frac{3}{8} \times 22$.

J. R. BULWER, Q.C.

This, like the last, represents the upper part of the hall when used as a warehouse. There is a table in the centre with figures and scales. Signed, J. S. Cotman, 1831. Exhibited at the Society of Painters in Water-colours, 1831.



CROSBY HALL.

J. S. Cotman.

Charles I. Statue at Charing Cross. $18\frac{1}{4} \times 12\frac{1}{2}$.

THE REV. CANON RIPLEY.

The equestrian statue, mellow with golden hues, stands to the left of centre relieved against the blue and purple-grey of sky and houses in shadow. By "Northumberland" House, on the right, is a pump about which and in front of the pedestal are groups of men and women with pails. A carriage, a vendor of cakes, and other figures are on the left. Masterly drawing; free brushwork and a rich harmony of colour make this a perfect work. Lithographed in the N.A.C. Catalogue, 1888. (See the Photogravure.)

Rochester Castle. $8\frac{1}{8} \times 12$. J. P. HESELTINE.

Castle amid trees in the right centre, viewed from the river, which is in the foreground. The cathedral is seen in the left distance. In full colours.



Statue of King Charles I. Charing Cross, by J. S. Holman.

Peter Boats off Blackwall. 9¾ × 14. R. J. COLMAN.

Covered boats to left front. Warehouses and vessels on stocks. River with shipping in centre and right. In chalk on blue-grey paper heightened with white.

Possibly at the same time he made his drawing of Deptford, which was etched in the soft-ground process, and is No. 38 in the "Liber Studiorum."

The progressive development of Cotman's eye for colour is very remarkable. In early times, sober and quiet, "Girtin-like," it is customary to say. After his visits to Normandy (1817—1820), brighter and more sunny—and when the sunshine seemed to have almost deserted his life, then he became increasingly inclined to display and to brilliancy of colour in his work. He allowed himself to be misled by the fashion of the day. The glamour of Turner's triumphs induced him to idealize and otherwise "improve" upon Nature, adopting fanciful and artificial schemes of colour. It became a practice with him, and not a bad one either, before commencing, to make a rough blotting, on any scrap of paper, of the general effect of light and shade. With this "effect" in his hand he would proceed boldly, each day becoming more independent and imaginative. Some of these "effects" have been preserved by his pupil, Miss A. Turner, and passed into the hands of Mr. J. H. Inglis Palgrave.

I am afraid poor Cotman, hard-working and energetic as he was, lacked, throughout life, the stability and singleness of aim that would have become his, had he even once received adequate encouragement. To meet the quite reasonable requirements of his family, and to supply his own very natural love of collecting things artistic, he was compelled to rush into the market with something fresh every day. Hence much of his work bears the stamp of hurry, and if this makes the genius more apparent, it leaves us to regret that such talents were not consecrated to the production of masterpieces. His plea that "Oil paintings took too much time," is pitiful and unsatisfactory.

Mr. Reeve has an oval portrait by H. B. Love, the Norwich miniaturist (exhibited in 1830), of Cotman holding a copy of his

Normandy. The expression—that of a careworn but still struggling man, is a revelation of his condition at this period.

1831. To the Norfolk and Suffolk Institution in 1831 he sent two drawings only:—

Sir Simon Spruggins, Knight, the Tall Fellow of the Family of that Ilk. (*Vide* Lady Morley's Spruggins Family.)

A Norman Stable. A Sketch.

To the Water-colour Society:—

Fishing Boats off Yarmouth.

Dutch Galliot in a Breeze.

Yarmouth Beach. 14 $\frac{3}{8}$ × 21. R. J. COLMAN.

On the beach in the foreground a group of fishermen are spreading nets, which they have apparently brought to the spot in a cart. The open sea with sailing boat on the right. Windmills and figures in the distance to the left. The sky is stormy, only a little blue appearing on the right; which, by the way, is streaked as if applied with cotton-wool. Signed, J. S. Cotman, 1831.

This is one of the most perfect and altogether charming examples of Cotman's free hand. Lithographed in the N.A.C. Catalogue, 1888. From G. Holmes' Coll. Sale, Christie's, 1903, 245 guineas. (See the Photogravure.)

1832. In this year he sent to the Norfolk and Suffolk Society's Exhibition only two, viz.:—

Introduction of Mary Queen of Scots to her Prison in Fotheringay Castle.

View on the Mouth of the Thames.

And to the Water-colour Society:—

Entrance to Gunton Park, Norfolk.

This picture was sold in the Cotman's Collection Sale, 1861, at Norwich.

Barge on the Medway.



Harrold. Beach, by J. A. Colman.

1833. Architecture, Portraiture, Landscape, and Etching having been tried in turn without discovering any permanent anchorage, Cotman, the energetic, now resolved to attempt history. He contributed to the 1833 exhibition of the Norfolk and Suffolk Institution eleven drawings:—

King John and Prince Henry at Swinstead Abbey. Attended by the Earls of Salisbury, Oxford, Warwick, Pembroke, and Essex after their serious defeat and loss at the crossing of the Lynn Wash.
The Duke of York and the Earl of Sandwich Hoisting Signals and Standing off Sole Bay in 1672, prior to an action with the Dutch Fleet under De Ruyter.

On the Ramparts at Cologne.
Landscape Compositions, with the Story of Bathsheba.
A Castle on the French Coast.
Mont Blanc.
Interior of Manor House.
Banditti Attacked.
A Wood Scene at Irstead.
Italian Peasant at a Fountain in the Valley of Corriata.

This was the last exhibition of the Norfolk and Suffolk Institution, and the last exhibition of pictures in Norwich for many years. The original group of masters who had formed the School had dwindled by death, or removal to the Metropolis, and those who remained looked upon the hanging of pictures in the Artists' Room, Exchange Street, rather as preliminary to their exhibition elsewhere. Indeed, to make this plan possible, it had of late become the practice to hold the exhibition very early in the spring. Cotman was one of those who took advantage of this facility, and it will be seen that several of his more important works of this year appeared later at the Water-colour Society's Rooms in Pall Mall East, where the following eight formed his exhibit:—

King John and Prince Henry at Swinstead Abbey. (Already described.)

Barge upon the Medway.

Landscape Composition, with the Story of Bathsheba.

A Painter's Study.

There had appeared in 1829 a series of clumsily drawn and lithographed caricatures, signed F. M., and generally known as Lady Morley's "Spruggins' Family," the head of said family being Sir Simon Spruggins, Knt., the tall fellow of the family of that ilk. It was intended to be a satire on pedigree-pride, under the guise of a mock pedigree and sham gallery of ancestral portraits, to each of which is accorded a burlesque coat-of-arms. Thus, the arms found for the portrait of Whittington—(slyly spelled Whittingham), is "A cat, mousant, sable; whiskered, or, and so on."

The book obtained more notice than its scanty merits deserved, and became, perhaps, a *bête noire* to those interested in Heraldry.

Cotman, always wide awake, saw in it an opening for a novelty, and sent to the Water-colour Society in 1833:—

Spruggins' Hall. 17¼ × 13. J. J. COLMAN, M.P.

"The interior of Spruggins' Hall, Manor of Dulfuddle, Bedfordshire, leading to the Picture Gallery. The arms of Spruggins, Gull, Whittingham, Bagnigge, Kitwaddle, and Sucklethumbkin over the doorway—*vide* Spruggins Gallery."

Here, attended by two well-drawn greyhounds, stands Spruggins, dressed in crimson and black, with cavalier hat and black feathers, under a doorway at the end of a corridor. The wall is panelled with arms surmounted by a helmet, with green dragon crest, and the motto, "Haud ignavis ortus avis" ("Descended from famed ancestors"). Lithographed in the Norwich Catalogue, 1888. (Illustration.)

Italian Peasant at a Fountain in the Valley of Coriati.

A Sea View.

A Landscape Composition.

Shipping at the Mouth of the Thames.

VICTORIA AND ALBERT MUSEUM.

Dated 1833. We have a square-bowed billy-boy (with two masts) advancing from the left middle distance towards the right. Its great jib swinging well over to larboard forms a dark brown background to the whiter foresail. The sky is blue-grey, the water tawny.



SPRUGGINS' HALL.

J. S. Cotman.

A man-of-war in the distance looks like a ghost lost in the mist. This picture is produced without body-colour, excepting for a touch of white on one or two gulls and perhaps on the white sail being taken-in and hanging below the sprit. Indigo is used upon the horizon beyond the ship and Prussian blue in the sky.

Winchester Palace, Southwark.

Ruins of a noble residence formerly occupied by the Bishops of Winchester. The sketch was taken after the destructive fire which exposed this fragment of the palace. The ground is now built over. This drawing was generously contributed to George Cooke's "Views in London," in testimony of the artist's zealous desire for the prosperity of his friend's undertaking.

Through the final closing of the Exhibitions of the Norfolk and Suffolk Institution, Cotman, the determined—or if you prefer so to call him—the stubborn and obstinate, was once more face to face with the Sphinx of Melancholy and her inexorable question, inability to solve which has made madmen of many. *What was he to do?*

CHAPTER XVI.

IN LONDON—DRAWING-MASTER AT KING'S COLLEGE.

1834—1842.

IN my eighth chapter, describing Cotman's student life in London, I combated the generally accepted statement that he was there the companion of Turner and Girtin at Doctor Munro's, or elsewhere. I have shown that those great artists were already well through their student days, and that Girtin's short life was drawing to its close when Cotman reached the Metropolis. I observed that it was more reasonable to say that Turner—aged twenty-three and A.R.A. elect—would no doubt willingly encourage the boy Cotman, sixteen, because he was the "Good Doctor's" latest protégé.

Now, at some time or other, Cotman made a series of pencil copies, whether for his own improvement or for the use of his pupils does not appear, from Turner's "Liber Studiorum," which was issued in parts between 1807 and 1819. Some years afterwards one of his copies from the "Rivers of France" series was seen by Turner himself, who so admired it that Cotman had to give it to him. Turner must have mounted this copy, and in the lapse of years forgotten the circumstances of its origin. Mr. Wedmore says: "Turner gave it away as his own!" When a subsequent possessor had it remounted, he found written on its back—"By John Sell Cotman; presented to my old and esteemed friend, J. M. W. Turner."

As Turner's "Rivers of France" series was published during 1833-5, our artist must have given his copy to Turner after, and

possibly long after, his establishment in London as Drawing-master at King's College School, the event now about to be recorded. Nevertheless, the expression, "My old and esteemed friend," is important to this stage of my history.

It was in 1833 the professorship at King's College School became vacant. Lady Palgrave, Mr. Dawson Turner's second daughter, the same who, as Mrs. Palgrave, had promoted his admission to the Water-colour Society, directly she heard of it wrote to Cotman, and actively interested herself to secure the appointment for him. Cotman gladly availed himself of the opportunity opened to him by his former pupil, and sent in his application.

The following delightful account of Turner's advocacy of Cotman on this occasion is from Mr. Wedmore's "Studies in English Art":—

"One of the governors of the college, addressing him, said, 'Well, Turner, to-day we have to elect a drawing-master. Whom shall we appoint?' 'Why, of course, Cotman,' replied the R.A.

"Half an hour later a second governor meets the great man. 'Turner, we are about to elect our drawing-master. Whom are we to choose?' 'I have said already,' said Turner testily, 'Choose Cotman.'

"A third governor accosted him before the critical moment, 'Well, Turner, we proceed to-day to the election of drawing-master. Whom are we to elect?' 'Whom are you to elect? I am tired of saying what I say again. Cotman! Cotman!! Cotman!!!'"

With such powerful support the issue could not be doubtful. Cotman was duly appointed in January, 1834. The following letter, sold in the collection of Mr. W. V. Morten, at Sotheby's, May, 1890, announces the happy result:—

"DEAR LADY PALGRAVE.

"The final arrangement is made. I am to have one guinea per annum beyond the annual sum of £100, for every pupil beyond 100. The numbers amount to from 170 to 180, consequently an income beyond the highest sum originally fixed. As you are the first spring or mover in this delightful plan for me, you will, I hope, excuse my eagerness in laying my happiness

before you. Present my most respectful compliments to Sir Francis Palgrave.

“Most respectfully your devoted servant,

“J. S. COTMAN.

“Two of my sons are to be placed in the school, one free of expense.”

Full of unwonted elation and hope, it was arranged that he should make over his connection as Drawing-master in Norwich to his eldest son, Miles Edmund, now twenty-four years old, who had already acted as assistant to his father. As the house on St. Martin's-at-Palace Plain was deemed too large and expensive, he rented, for a short time, No. 3, St. Stephen's Terrace, where his wife and family could live quietly until he should send for them. At the same time a class-room was secured in Fletcher's Court, Haymarket (which had before this been used as a Museum), where his son might receive his pupils. His second son, John Joseph, aged twenty, had already quite abandoned the idea of becoming a man of business under his uncle Edmund, the Haberdasher. It seems that for two years past he had escaped from the shop, pretty much as his father had done before him, and spent his time sketching in the country with Joseph Geldart, of Norwich. As Cotman had to commence his duties at the college immediately after the vacation, he took John Joseph with him to London, and for a short time occupied apartments first at 27, Charlotte Street, Bloomsbury, and then at 43, Gerrard Street, Soho, a street parallel to the north side of Leicester Square, then much favoured by professional men.

It must have been a matter of serious regret to Cotman and his friends that, in order to wind up his affairs in Norwich and supply funds for a London establishment, the collections and artistic properties he had gathered together at considerable cost in his studios at St. Martin's-at-Palace, had to be dispersed.

Returning to Norwich he at once arranged for a sale. But even while thus engaged, the “artist” predominated. It would seem as if he could not think without a pencil in his hand. Thus, while drafting a letter to his landlord, he makes a careful drawing of the kitchen. On the sketch is written:—

"Mr. Cotman presents compliments to Mr. Newton and requests to know whether it will be agreeable to him to take the stoves, ovens, coppers, &c., on his leaving his house at Michaelmas. The suit of armour which Mr. N. looked at is to be sold. The price 15 guineas.

"St. Martin's-at-Palace, *August 2nd*, 1834."

Reeve Coll., Print-room, B.M.

The suit of armour referred to was that he had been using for his only contribution to this year's Water-colour Society Exhibition, which he called simply *A Study of Armour*.

The sale was advertised to take place on September 10th, 11th, and 12th, 1834, of "the extensive and valuable collection of rare and fine Engravings and Etchings, a few Paintings and Drawings, Library of Books, Books of Prints; a collection of Ancient Armour, Foreign and Miscellaneous Curiosities, Carvings, Models, Plaster Casts, Copper Plates, and a few remaining articles of Household Furniture, at the residence of John Sell Cotman, Esq., St. Martin's Palace Plain, Norwich, who is leaving the city." William Spelman, Auctioneer.

There were in all 800 lots; 267 being of Engravings and Etchings; 101 of Illustrated Books, etc.; 196 of Books; 34 Pictures (20 framed), mostly his own works; 14 of Drawings by the Old Masters; 20 of Ancient Armour; 32 of Curios; 13 of Models of Vessels; and 8 of Oak Carvings.

The following is a list of his framed works in oil. Do not the prices compel one to pity the unfortunate painter?

	£	s.	d.		£	s.	d.
<i>View of Norwich Castle from the Foundry Bridge</i> (unfinished)	3	12	0	<i>Old House in Yarmouth</i> ...	1	10	0
<i>The Baggage Waggon and the Mishap</i> (a pair)...	10	5	0	<i>Landscape—Salmon Spearing</i> ; and			
<i>Landscape and Palace of the Prince Beauharnois</i> ...	3	0	0	<i>Companion, ditto</i> ...	8	0	0
<i>Sea View, with Fishing Boat off Yarmouth</i> ...	3	3	0	<i>Sea View—Dutch Galliot</i> ...	4	4	0
<i>Yarmouth Beach, with Figures</i> ...	3	6	0	<i>Landscape</i> (unfinished) ...	1	7	0
<i>Merton Hall, in Chester, with Figures</i> ...	1	13	0	<i>Sea View—Dutch Boats</i> ...	3	0	0
<i>Horse in Stable</i> ...	1	6	0	<i>Sea View—Fishing Boats</i> ...	3	3	0
				<i>Wherries on Breydon, Nov—1, 111,</i>			
				<i>River Scene, in the National Gallery</i> ...	only	0	18
				<i>Wheelbarrow, Baskets, &c.</i> A			
				<i>Sketch</i> ...	0	5	6

Other pictures sold were *The View from his Window on St.*

Martin's Palace Plain, and *A Study of Trees*, its companion, since owned by the Gunn family. These pictures were not catalogued (unless perhaps as Landscapes), and cannot be absolutely identified.

The drawings by Old Masters included examples of Guido, Ostade, Vandevelde, Zucchero.

There were also Etchings by Rembrandt, Engravings by Bolswaert and Vorstermans, brilliant reproductions of Rubens, and numbers more, in all about 5,000 prints.

His published works were all sold in this sale—but the copper plates, both for published and unpublished etchings, were bought in, and afterwards became the property of Henry G. Bohn, the publisher, by private purchase.

From this short summary it would almost appear that he desired to make an entirely fresh start, with fresh material and surroundings. It is noticeable, however, that he retained all his drawings. Probably he considered them necessary for his teaching. The three days' sale realised £569 6s. *od.*

Cotman now took No. 42, Hunter Street, Brunswick Square, close to the Foundling Hospital, and welcomed his wife and children to London.

From letters to his son, Miles Edmund, we are pleased to find him happy once more and full of fresh hope. He describes the family as all "drawing-mad," and engaged in the evening making copies for use in the College. Soon after the sale in 1835 John Joseph is sent back to Norwich, to relieve his brother as teacher there, and Miles Edmund takes his place in London. Then we have him writing to John as follows:—

"COMMODIOUS COFFIN, *October 27th*, 1835.

"MY DEAR JOHN.

"Thursday's log, or a Picture of the remaining crew of the 42. Lieutenant Miles E. Cotman, Henry, Mrs. Roe, and Ann Junr. left this morning for a Cruise westward with a fair breeze in high expectation of boarding the 'Windsor Castle.' As they were not victualled from here I presume they must take Eaton (eating) as they can, and if they can find no other grog, they of course will take their Mead (a wine so called) at Datchet—as 'Dash it' may they find no worse Mead, notwithstanding they plundered my liquor-box before they went—and

left me one which I am now enjoying with you and my glass of wine and water . . . a gross of Pipe-lights on the table as usual which will all be demolished, as my cigar is at his old trick of not smoking whilst I am at work on another tack, as you too well know or may guess.

"The entire crew are in good spirits and in good health. Mrs. Roe has given Ann a shawl and Henry has given one to Patty. So they are mainsailed for the Winter.

"End of Thursday's log, for the three Bells, or the Mulver Bells, or Midwatch is come."

Thus, on October 27th, 1835, he writes to his son, John Joseph:—

"I send you Tass's Bill of Terms for Miss Gunn. J. J. Gurney's terms should not be less than half a guinea per lesson; you gain no credit by working under price. If a man does not value himself, he will be undervalued by the world, depend upon it, providing he has anything in him or not.

"I have been working hard, drawing and sorting my prints and sketches, the former during the day, the latter of an evening.

"I am a member of the second conversazione, held at the Freemasons' Tavern, and have given both my tickets to Miles Ed—. On your coming up I have no doubt of getting others for you. I have not yet heard that I am a member of the first established conversazione, but I trust I shall. . . . Have you heard of a book entitled 'Poetry of Life,' or some such name, written by an old pupil of mine, in which I am well spoken of? If you have not, I tell you there is such a book, which I have ordered; it is likely to do me much good, for it is much read, and has been reviewed in different journals of the day, and *the part relative to me quoted.*"

The book referred to above, which it has cost me some time to identify, is by Sarah Stickney. On page 226 of Vol. I., she tells us that she had some lessons from Mr. Cotman, "one of the most poetical artists of the present day.' He gave her to copy 'a pencil sketch of a rude entrance by a little bridge over a narrow stream to what might be a copse-wood.' It contained 'three or four trees, a few planks of time-worn timber, and the reedy banks of this stream.' My task was performed . . . with no little self-approbation. My friends praised it . . . and I myself saw that the foliage of the oak was edged round with precision. . . .

My master, after looking at it for some time with less and less of what is agreeable in his countenance, at last gave a low growl of disapprobation and pronounced it 'bad as a copy and bad as a drawing.' . . . Then, with a few strokes of his able and accomplished pencil, he gave it a character at once touching, beautiful, and poetic. . . . Through the illusion of the eye the mind was forcibly presented with ideas of space and atmosphere. . . . The most unpractised might now behold a distinct representation of a quiet autumn day. The rooks which had been stationary, were now winging their way towards that woodland scene, cawing at intervals. . . . High overhead were the majestic branches of old and stately trees extended by the imagination . . . further and further into the silent depth of the forest. . . . The poetry of Landscape painting is dependent in a great degree upon the idea of atmosphere being clearly conveyed to the mind."

We will now return to Cotman's letters:—

"*November 13th, 1835.*—We had a large party the other evening, which went off excellently well. We threw open both rooms; plenty of cocoa-nut light and two lamps—for I have bought another like my tall one, for Teddy, who is full of orders, viz: I have ordered a dozen drawings of him—small ones—wishing them to be dashing and sketch-like, to get him out of his hard, dry manner. He has executed three and more to my satisfaction, for I only said I would give him a guinea apiece for them—these are at least worth three guineas apiece; all this with a good feeling on both sides, you will say. He has made them at least twice the size I asked; this is all his own fault, a blockhead. Artists in this, at least the best of them, *are all fools*. They don't like to be outdone. I am quite delighted at his taking up the thing so well, and in the way that I would have done so circumstanced. Our party was composed of Mrs. Reeve, Mr. Reeve, Mr. Simpson, John, Rev. James Bulwer, Rev. H. Coxe, and Mr. Maw. Mrs. Maw was invited but did not come, being in the country. Mr. Lewis, Mr. John Lewis, and Mr. Charles Lewis, Mr. Varley, Mr. Rivington one the great publishers, Stark, and a few others were invited, but did not come. . . . Edmund, Ann, and Alfred and I are all drawing mad; Ann and Alfred working for the college pupils with great effect every way."

The last remark tempts me to mention here a drawing of

uncertain date which he had brought with him from Norfolk, to wit:—

Old Inn at Thurgarton, Norfolk: $7\frac{1}{4} \times 11\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

Before the inn, to the left, is a post with suspended from it the sign of a lion. A tree behind the gable to the right. A pond in front, with a boy and a dog in the centre foreground.

From this drawing, apparently reversed, a drawing copy was produced, signed A. Cotman. It bore the number 1848, and the title, *At Thurgarton, Norfolk*; no doubt one of the drawing copies which Miss Ann Cotman produced under her father's guidance in Hunter Street.

Presently we have Cotman remonstrating with his son John for the shortness and tone of his replies. He says:—

“I hope you will have no occasion to repeat such a one again from any cause, either emanation from this spot or any other; for it was a sad, doleful one, quite dumpy, dumpy, and the lines very far apart and the letters too all hallooing, halloo-o-o-o-o so to each other. . . . Both Edmund and Ann say you are in their debt, letters, when I ask them to write to you. Therefore, I have, in compassion to you, taken up the cudgels, to bang you well and to rouse the sleeping cub of a lion in you.”

Columbus. $16\frac{7}{8} \times 13\frac{3}{8}$. J. R. BULWER, Q.C.

In a room profusely draped, Columbus, in the left centre, is writing at a table with two globes upon it, which is placed before a large crucifix leaning against the wall. An open chest, containing sealed parchments, is beside the table. In the foreground, to right, an attendant is pushing back the curtain. Signed, J. S. Cotman, 1836. Lithographed in the N.A.C. Catalogue, 1888.

The Student. $12\frac{1}{4} \times 9\frac{3}{4}$. R. J. COLMAN.

Seated at a table, against which rests a big open volume, while he turns to examine a drawing which he has just reached from the large portfolio before him, is a clean-shaven man in a white surplice (?) thrown over a coat with yellow satin sleeves. He wears also an



THE STUDENT, OR ANTIQUARY.

J. S. Cotman.

emerald green skull-cap, in spite of which he may be taken to be a princely cleric of high degree. The light is nested about him in the midst of brown shadows, after the manner of Rembrandt. Lithographed in the N.A.C. Catalogue, 1888. (Illustration.)

The Philosopher in His Study. 9½ × 9½.

J. H. INGLIS PALGRAVE.

Wearing a green coat. An old trunk with globes and parchments about, and a screen behind. Etched also by the artist.

The Monk and The Philosopher. J. H. INGLIS PALGRAVE.

The same figure as in Water-colour above. A pair of studies in oils.

An event of this year which gave him great satisfaction was his election as honorary member of the Institute of British Architects, a society founded in 1834, and which already numbered among its supporters many of his old friends.

In a letter dated February 23rd, 1836, he thus describes to John Joseph his first attendance:—

“I am made an honorary member of the Institute of British Architects, several meetings of which have passed over without my attending any of them. But last night I could not do otherwise than attend one of the private ones that was held by the Honorary Secretary at his house, which was absolutely filled chuck full, four rooms full; works of art filling every table, consisting of drawings and books. Edmund and I with many other gentlemen (mark that, *gentlemen*) were standing round the centre and principal table, when list, oh! list!! make up your mind for an event and a crash, down fell from its moorings the great chandelier of three or four burners and dented in the table through a dozen of Harding’s beautiful sketches upon coloured paper heightened with white, but most fortunately only damaged seriously about seven of them with the oil it contained. The dent it made in a very fine loo table was large enough to put in an egg! Had it fallen upon any one’s skull, however thick it might have been, it must have killed the unfortunate wight outright . . . Barry, the fortunate candidate for the building of the Houses of Lords and Commons, was there . . .

“Tell Mr. Geldart it was most remarkable to see how very

different the character of head was from that of the painter; how it was all large; so much so that Edmund could but see the enormous difference. It was all in favour of the architects. They had all a more masculine and grand character than the painter. They were all Inigo Joneses and Geldarts

"I have added most wonderfully to my library; very, very fine and most rare volumes and most useful to me, and also very cheap The other day I went into a shop to buy a trifle or two, and whilst there a gentleman came in and said, 'Pray, is that a print after Murillo in your window? Pray, let me look at it.' So down it came, and oh, when I saw it, I curst my stars for not having seen it before him. For it was just what I wanted for my Italian boys. There he was rattling his shillings in his pocket and looking and looking at it and said he had a fine picture by that master, and so put me on the rack that I wished him almost at the devil and stamped about the shop like a cat on walnuts, not knowing what to do from anxiety, and I could almost have sworn that he had actually laid down his half-crown to pay for it, when oh, again my lucky stars, he walked out a mean fellow, and said, 'Well, I can't take it now,' and left it for me to say, 'I will take it for two shillings,' and I took it and have it.

"Mr. Cooke, of Charlotte Street, was at the meeting, and I am very sorry to add, told me of a wretched accident poor Edward Cooke met with on Wednesday last. He ran against the sneck of a door, which sneck pierced his right eye, and he is now in a very doubtful state as to his ever being able to see with it again. Poor fellow. I pity him from my soul, for he is, I am afraid, the main support and hope of his family. He exhibited Saturday week last some most beautiful sketches (coloured) at the first conversazione. He is obliged to keep in a room wholly darkened. He is well attended and nursed of course by a very fond and most affectionate mother, and that is all the consolation we can give him. I will call upon him if possible on Sunday. Stark and myself were nearly doing so last Sunday without having heard of his accident, and were prevented only by two of Stark's friends calling in. I dined, took tea and supper with him on that day."

It would appear that Cotman's taste for collecting had very soon begun to assert itself after his increase of prosperity, and that he was already again feeling the pinch of a short purse. In May, 1836, he selected from his extensive collection of drawings such as he could spare, and these were sold by auction at Christie's sale room. In his property were included four examples of Varley,

two of Prout, ten of Cox, four of Cattermole, two of Müller, and two of Copley Fielding.

The result must have been bitterly disappointing—the highest price obtained for any single work being £2 10s., and that for his own drawing of *Yarmouth Sands with Fishermen* (?) painted 1831. (See Chapter XV., Photogravure.)

In all twenty-eight of his drawings sold for £26 14s. 6d., while twenty-three of the drawings by his friends fetched only £20 1s. 0d. together. What grand opportunities collectors missed in those days! !

Cotman's drawings sold in this miserable sale bore the following titles:—

Greta Bridge.
Part of the Palais de Justice at Rouen.
A Small Sea Piece with Vessels.
A View off Yarmouth, with a Lugger in a Breeze.
A View of Gunton Park, Norfolk.
Merton Hall.
View off Yarmouth—Sunset.
A Sea Piece, with Dutch Fishing Boats in a Breeze.
A View at Whittingham.
A Sea Piece, with a Dismasted Brig.
A View of Norwich Castle from Whittingham.
A Sea Piece, with Herring Boats in a Breeze.

A Sea Piece, with a Lugger.
A Brig on Yarmouth Sands.
A View in Gunton Park.
The Baron of Bradwarden's Garden, with Figures.
Rocks at Cromer.
Yarmouth Sands, with Fishermen.
A Sea Piece, with Vessels.
A Sea Piece, with Boats off Scarborough.
A View of Yarmouth from the Sea.
View of the Church of Soumont, in Normandy.
A Ruined Château.
Men of War in the Medway.
A Castle in Normandy.

To give the prices against each would be too humiliating.

To the Society of Painters in Water-colour Cotman sent this year six works, viz. :

The Drawing Lesson.
Sea View.
Figures on the Sands at Blakeney.
Italian Boys with a Lady of Loretto.

Velasquez Designing his Celebrated Picture of the Crucifixion.
A Sketch.

At the close of the year Cotman, finding himself unable to give adequate attention to the Drawing Classes at King's College, on account of the greatly increased numbers, applied to the Council for assistance; and it was agreed that his son, Mr. Miles Edmund

Cotman, should help him, and be officially recognised as Assistant Drawing-master, which was done in December, 1836.

This appointment came to Miles Edmund as a sort of compensation. He had been trying for the position of Drawing-master at the City of London School, and had received such support that his father had written an extraordinary letter to Norwich, giving the ground for his expected success, and beginning:—

“MY DEAR JOHN,

“Last night we were all drunk! All drunk! Aye all drunk—with Joy, John.”

“On the margin he writes of himself—‘As a sign of my perfect contentment I report to you. I am enjoying my most “wishous” habit of smoking. Your mother tells me this is my *Sixth* Cigar! Oh dear—Oh dear—Oh how the world is given to “not sitting up!” I must stop to mouse over my new purchased books. . . . So here I. . . . Don’t get too deep in Love with Madam Norna. For I either have or shall give her to Edmund,’ &c.”

Having gained his point, our professor ran down to Norwich. He was evidently looking around for some fresh ideas with a view to profitably occupy the increased leisure he expected. According to the *Norfolk Chronicle* of December, 1836, the following incident took place at the dinner in honour of St. Blaise (the Woolcombers’ Patron Saint), which was held in St. Andrew’s Hall after the ceremony of laying the foundation stone of the New Yarn Factory. The chairman, Mr. Bignold, said:—

“‘It was not generally known, but it ought to be, that a highly-talented artist, holding a distinguished situation in King’s College, had come from London for the express purpose of perpetuating, by a graphic record, the procession of that day. He would give them the health of Mr. Cotman. (Loud cheers.)’

“Mr. J. S. Cotman rose and said, ‘In reply to the very flattering manner in which my name has been introduced on the present occasion by my friend Mr. Bignold, who informed you that I came expressly from London for the purpose of drawing up a graphic record of the procession of this glorious day, I

beg to return that gentleman my sincere thanks for the opportunity afforded me of stating personally the object of my visit. I am a native of this fine old city, venerable from its various splendid remains of antiquity, and beautiful in its surrounding scenery, scarcely to be equalled in its quiet way by any city in the British Empire; and beloved by me for containing so many strong and dear recollections of home and of kind friends. It will, I am sure, not be considered out of place to express my warm feelings for the prosperity of my native city. Every man has his hobby, and every man has a right to ride it at his will and pleasure, with long or short spurs—I never rode mine with long ones. On the present occasion my hobby is your magnificent pageant, which I intend to ride to the end of its last stage. I will make a drawing of the procession in all its parts, and present it to the Norwich Yarn Company, as an heir-loom, a thing they may not have in the factory. I shall look to the gentlemen now around me, and to the gentlemen of Norwich outside these magnificent walls, for the main and principal support to carry this nag of mine to its main ends; that is to say, to patronize any publishers who will undertake to give a representation of the drawings, in a series of etchings; the profits of which to go to the children of the factory forming the procession.' (Loud cheering.)"

In January, 1837, an advertisement soliciting subscribers' names to this projected series of etchings of "The Pageant," appeared in the same paper. For some reason or other the matter went no further. Cotman's notion evidently was to do for the Norwich Yarn Factor's Pageant of 1837 what he had done in 1814 for the "Grand Festival," at Yarmouth.

Another trial of this year was the serious illness of his son John, to whom we find him writing loving and sympathetic letters during a temporary confinement. When this shadow had passed he writes to his son, who was apparently living with his uncle in London Street:—"My influenza still hangs about me and won't let me be a very merry companion. I am painting a little in oils, so when you come you must try your hand at it too. The Royal Academy rooms are well lighted, but look small. Wilkie, Landseer, and Etty are the principal painters. Turner's are very extraordinary pictures—require to be looked at a good deal to give an opinion upon them."

Among the masters of special subjects at King's College was an Italian, engaged to teach his own language, named Gabrielle Rossetti, who, taking advantage of the privilege accorded to all the professors to which reference has already been made, entered his two sons, Dante Gabriel and William Michael, aged respectively nine and eight years, after the Midsummer Vacation of 1837. Accordingly, on pages 73 and 74, of the "Life of Dante Gabriel Rossetti," by his brother William Michael, we are presented with the following description of Cotman:—

"The Drawing-master was the most interesting personage of all—the celebrated member of the Norwich School of Painting, John Sell Cotman. He was aged 55 when Dante Rossetti entered King's College School, an alert, forceful-looking man, of moderate stature, with fine well-moulded face, which testified to an impulsive nature somewhat worn and worried. He seemed sparing of speech, but high-strung in whatever he said. In fact the seeds of madness lurked in this distinguished artist, although, apart from a rather excitable or abrupt manner in ruling his bear-garden, I never noticed any symptoms of it. Pretty soon he left the school and just as Dante was also leaving it, in July, 1842, he died . . . Mr. Cotman's course of instruction did not extend far beyond giving us pencil-sketches, often of his own, to copy—fisher-folk, troopers, peasants, boating, &c. Dante's copies were, I suppose, considered to count among the more satisfactory, but I am not aware that Cotman ever fixed particular attention upon him.

"As Drawing-master he was succeeded by his son, Miles Edmund Cotman. The latter died in 1858, aged only 47; and I fancy that he also, though perfectly quiet and collected in manners, was a little peculiar."

I have quoted here the whole passage, even though the last few lines anticipate my story, to avoid needless repetition.

Released by the assistance of his son from many of his professional ties, he appears at this time to have cultivated the friendship of his fellow artists. He enjoyed more freedom for running down to Norwich.

This year his etchings, the plates of which had become the property of H. G. Bohn, the publisher, were issued in two folio volumes (5 parts), uniform in size with his "Normandy

Antiquities," which had been already published by the same firm. In this "complete" edition appeared his soft-ground etchings, forming his so-called "Liber Studiorum." As I have already spoken of this work in my chapter about Cotman's Etchings I will only add that they certainly in their freedom and delicacy show more of the imaginative side of his character than do any other of his publications. The "Liber Studiorum" was also published separately.

Letters in the possession of the Cotman family and of Mr. R. J. Colman throw such light on our artist's life and work, that I cannot do better than quote them. It will be seen that they are addressed to his third son, who was adopting a commercial career.

"42, HUNTER STREET, BRUNSWICK SQUARE,

"April 7th, 1838.

"To FRANCIS WALTER COTMAN, II, *Brook Street, Manchester, at Messrs. Potter and Norris.*

". . . . I for my part have endeavoured several times to sit down to write to you but have always been too fatigued to do so—from excess of work—this you must know is good news to you, for I am never so happy as when so engaged. My intemperance of sitting up three and sometimes four nights per week, as you well know I did for two years, brought on a cold fit that lasted about sixteen months. I felt literally cased in *ice* which nothing ever removed. My doctor advised exercise. This only—most extraordinary—produced a sensation of greater cold, so much so that I was always most glad to get home again and to get a little warm by roasting myself, and only in such a situation could I thaw myself

"I think, most astonishingly, John saw very clearly how very ill I was and feeble. I hated all fatigue, all sight of drawings and of pictures, and, in short, life was a perfect burden to me. The Love of all these have returned again with my health, and both Miles and I are now hard at work—he never working better and I not the worse.

"(I) Miles and I have been working at a *Sea Shore*—his part the larger of the two, sea, sky, and shipping—and I the foreground figures. The size of the drawing, 3 ft. by 2 ft. 8 in., which I consider for us a 'Whacker,' if you know what that

there is, and if you do not—God help your stupidity—for a Whacker it is.

“(2) One entirely my own in every sense of the word, being very gay and gaudy and full of frippery, is a view on the top of Flixton Hall, Suffolk, sketched when Ann was with me some six years ago and somewhat better, with about twenty large figures, very principal, and about the same number of supernumeraries or figurantes, as we say at the opera.

“The Story—The Presentation of a Rose and Sword to the Lady of the Manor of Flixton—a story altogether fictitious. A huge banner of Henry VIIIth. waving over the battlements. This is also a very large drawing.

“(3) The next is a view of the Great Western Steamship, an account of which you will find in Bacon’s paper, which by-the-bye please return to me in a post or two, as I want it. Ann, Miles, and Alfred went with me to see it, having a letter from Mr. Mundesley, and a most glorious day it was. . . .

“I made a very accurate sketch, from which Miles has made a very accurate drawing; I putting in the sky and water. This drawing is almost finished, so that you see we have lately lost no time.

“I have turned the little drawing-room into a Drawing-Room and Painting Room in good earnest. At present the back drawing-room—a lumber room, but which will be to-day cleared, so you see I am determined to do something at last, both in Oil and in Water-Colors.”

In another letter to the same son, dated April 24th, 1838 (about), he says:—

“. . . . I have been really ill ever since you left me about twenty days ago, and I am now fast recovering myself, my spirits and everything.

“(1) The Drawing, a very large one, 3 ft. by 2.8. The ships, sea and sky by Miles. The foreground full of figures and pictures and carpets by myself. The best drawing I ever made, price 60 guineas, but that, if it looks as well as I expect it will on the private view, I shall make 70. This subject is the *Wreck of the Houghton Pictures consigned to the Empress of Russia*.

“(2) Two others I commenced. One *A View of the Roof of Flixton Hall, Suffolk* A fine subject and promises to be a very fine drawing, if so it will be 60 guineas.

“(3). The other a view of the *Great Western Steamer*; 225 feet long, destined to be a packet to New York from Bristol,

which passage is calculated to be performed in 15 days!!!!!! Ann, Miles and Alfred accompanied me to see her down at Blackwall. Ann will describe the Jaunt to you in this, I hope. These are not finished in consequence of a bad fall I had downstairs backwards of about 20 feet. I only wonder I did not kill myself by it; 'tis all over now and done with. I don't intend to have such another if I can help it, be assured. Miles is now in Norwich for the Easter holidays. I expect him back on Sunday.

“God bless you, my dear boy,

“Your affectionate father,

“J. S. COTMAN.

“P.S.—Friday night 11½. This day I took Alfred with me to Woolwich. Sketched the vessels en route and the ones I went for—for the Landing of the King of the Belgians. Walked over the very large Common and the Dockyards and Arsenal and visited the Foundry, &c. It was such a glorious day—such clouds—such forms and such colouring. I was quite beside myself and everything appeared animated.”

Such were Cotman's high spirits and great hopes when the season opened. Of the three pictures mentioned above as in progress, only the first was completed in time for the Water-Colour Society's Exhibition.

Russian Merchant Ship on a Lee Shore. 3 × 2 ft. 8 in.

With the wreck of the Houghton pictures, books, &c., sold to the Empress Catherine of Russia, including the celebrated and gorgeous landscape of the Waggoner by Rubens.

It must have been a cruel disappointment to Cotman that the only picture he was able to get ready should have been considered a “garish and superficial work.” It came back to him unsold after the exhibition, and remained at 42, Huntley Street until his death. In the sale (1843) it fetched only £4 15s., although catalogued as “A Wreck with Figures on the shore, and a Group of Works of Art. A grand finished Drawing.”

The Presentation of a Rose and Sword to the Lady of the Manor at Flixton Hall. 22 × 31. R. J. COLMAN.

This Drawing, referred to in Cotman's letters, was long in the possession of Mr. Reeve. It depicts a scene supposed to have been enacted on the embattled roof in the time of Henry VIII. A crowd of knights and ladies, ecclesiastics, jesters, and attendants is grouped about the royal standard—a superb banner, heraldically embroidered, floating against the deep blue sky. Gorgeous dresses and all the trappings of festal chivalry are painted with the fanciful freedom to which Cotman had for the moment surrendered. Vermilion, emerald green, and king's yellow are applied to an outline—sometimes pencilled, sometimes inked with black or red, or left uncertain. It is a revel of colour, almost garish. (Illustration.)



FLIXTON HALL.

J. S. Cotman.

David Cox, Varley's friend, who was a great admirer of Cotman's "Breadth and Composition," arranged to have his companionship on a sketching tour in 1838. Unfortunately something occurred to prevent Cotman keeping the engagement, as we learn from a letter which he wrote to Mr. Roberts.

1839. This year he sent to the Water-Colour Society's Exhibition in Pall Mall, four drawings, completing the small total of forty-six, which were exhibited there during his fifteen years' Associateship. They were named:—

A Lady of Alençon.

Corridor in the Castle of Falaise.

Interior of the Abbey, Jumièges.

Vessels off Yarmouth.

To an exhibition held this year in Norwich under the auspices of the Norfolk and Norwich Art Union, he contributed from his portfolios six works:—

Henley-on-Thames—Boys Fishing.

Meg Merrilies (Vide Sir Walter Scott).

The Drawing-Master.

Portrait of a Collegian.

Fountains Abbey, Yorkshire; and

An Old House at Fécamp. A Pencil Study.

(The above two are Specimens of his
School Drawing Copies.)

The colour-box mania, natural as it was to the School of Chivalry painters—that school to which his own distinguished pupil, Rossetti, was to link the joyousness of his pensive verse—demanded for its success younger and fresher eyes than those of the now weary Cotman. I fear that his temporary adoption of it, and the weak surrender of all that a lifetime had taught him of tone and nature, must be imputed to his failing mental health.

Fortunately, perhaps, he did not succeed in securing patronage thereby. He went back once more to Norwich and, in the presence of the Nature he had always loved, regained his fondness for her sober truth. For one thing the sketches he now made were free from the allurements of colour, which fact brings into prominence the masterfulness of his practised hand. It was rather ominous that he should have at once turned to that part of the Yare, the long straight reach below Whitlingham which had been the favourite haunt and sketching-ground of his old friend, John Thirtle, already on his death-bed, and who passed away on the 30th September, 1839. There he produced:—

Postwick Grove. $10\frac{3}{4} \times 18\frac{1}{2}$. FREDK. WEDMORE.

Trees on the river bank, in black chalk on grey paper, heightened with white.

Postwick Grove. $9\frac{1}{4} \times 12\frac{3}{4}$. H. S. THEOBALD, K.C.

Pollard trees on the left. River in the foreground. Other trees extending to the right distance; a waggon and horse near some farm buildings on the right. Signed with monogram. In chalk—the light scraped out.

Postwick Grove. $5 \times 7\frac{3}{4}$. REEVE COLL., PRINT-ROOM, B.M.

River with sailing boat in the left centre foreground, dated August 13th, 1839. A triumph of expressed motion. In black and white chalk on stone-grey paper.

On the River Yare—against Wind and Tide. $6 \times 10\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

A boat with bare mast is being slowly propelled over the swelling waves by a man labouring at the oars. On the shore is a windmill with sails spread. A charming achievement. In black chalk, on grey paper, heightened with white.

This year a complete edition of his "Engravings of the Sepulchral Brasses in Norfolk" (173 plates) was issued by Messrs. Bohn and Co., the possessors of his plates. It does not appear that Cotman derived any money advantage therefrom.

It was at this time he became interested in the sketches made by the Rev. Jas. Bulwer, several of which he took as motives for enlarged drawings. One of them, *Howth and Ireland's Eye*, is signed, J. S. Cotman, 1839. Although bearing this date, I have preferred to describe it as well as *Blasting St. Vincent's Rock, Clifton*, also after the Rev. J. Bulwer, under date 1830, in the series of drawings of places Cotman had not visited. (See page 362).

The Rev. J. Bulwer had known Cotman for many years, and possessed a collection of drawings by him. In 1830, residing at Clifton, he made the acquaintance of William J. Müller, son of the Curator of the Bristol Museum, and invited him to visit him in Norfolk. This the young painter did in 1831, and was introduced by him to the artists meeting in Norwich. He also lent him a number of Cotman's drawings to copy. When Müller returned from his

journey in Greece and Egypt and settled in London (1839), Mr. Bulwer, who was then in the metropolis, entertained Müller and Cotman at a dinner. Mr. G. Fripp, who was present also, remembers that Müller took the opportunity of thanking Cotman "for the great benefit which he considered he had derived from the study of his works."

1841. Perhaps not any of Cotman's holiday trips to Norwich yielded a more completely satisfactory harvest than did that in the penultimate year of his life. It is an artist's record of keenly felt enjoyment—the luxury of free sketching for its own sake. Our artist was always happiest when passing his time, pencil in hand, amid the quiet scenes he had learned to love in early days. As the autumn was advancing—there had been much rain, and the floods were out everywhere—it was quite impossible for him to work continuously in the open air. But this did not prevent him from successful achievement. Between the showers he sallied forth from his aged father's house at Thorpe, or from his son John's villa at Heigham Terrace, with a sheet of grey-toned paper pinned on his drawing board, and with black and white chinks all pointed. Thus armed he registered one effect after another in a fury of enthusiasm. These black and white drawings are Cotman's most perfect signatures—triumphs of virility.

Wickmere Church. October 9th, 1841 "

REEVE COLL., PRINT-ROOM, B.M.

The Wold Afloat. Below Hardley Cross. October 19th, 1841.

8½ × 14½. REEVE COLL., PRINT-ROOM, B.M.

A study of willow trees bowed by the pitiless gale, their long thin leaves shivering over the chilly river, whose flood mounts almost to their roots and sweeps the reeds along. A sense of desolation, of dripping wetness, and of the mighty power of the wind. In the broad expanse the only thing remaining upright and rigid is a distant church tower. The sunset behind is expressed with white chalk or Chinese white.

In black and white chalk on stone-grey paper. Autotyped.

Below Langley. October 19th, 1841. $7\frac{1}{4} \times 12\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

A sketch made the same day and, like the last, of a point on the Yare half-way between Norwich and Yarmouth. Here we see the river still driven into waves, and the willows with their heads tossed by the gale. A mill is on the left, and in the distance to the right two other mills are seen.

Drawn like the above in black and white chalk on grey paper.

This subject was lithographed by M. E. Cotman with the addition of a boat with a large sail on the right and other variations, and called *Watermill below Langley, October 19th, 1841.*

From John's Villa, Heigham Terrace. October 30th, 1841.

REEVE COLL., PRINT-ROOM, B.M.

Where a conversazione was held, which Mr. Geldart attended to see his sketches.

A Sketch at Lammas. November 4th, 1841. $5\frac{1}{4} \times 14\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

Barton from Irstead Broad. November 5th, 1841. $8 \times 13\frac{3}{4}$.

REEVE COLL., PRINT-ROOM, B.M.

A group of trees on rising ground in centre of a broad, deeply reflected in the water. Marshy ground with trees on the left, near which are two figures in a boat. Bulrushes and weeds on the right.

Black and white chalk on buff paper, being two pages from sketch book, with two other pieces added to accommodate sky and a flight of birds. There are numbered notes on margin to indicate the colours.

Marsham Church. November 9th, 1841. $10\frac{1}{4} \times 14\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

Doorway to right, on either side of which project two carved figures. Steps and rails to communion table on extreme right. A pew on the left. Lithographed by M. E. Cotman.

Black and white chalk on tinted paper.

The Pound at Blickling. November 10th, 1841.

REEVE COLL., PRINT-ROOM, B.M.

The Rev. James Bulwer became his companion in several excursions. He was an admirer of the artist's genius and a collector of his drawings of which he had those made to illustrate "Excursions in the County of Norfolk," as well as others.

Wolterton. November 12th, 1841. $7\frac{1}{4} \times 10\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

The effect from the portico on our arrival to see the celebrated "Rubens." High trees on extreme right extending away into the distance towards left of centre, below which to the front is a pool of water with cattle. Sheep on rising ground to left. Rainbow effect above. Sketched when with the Rev. James Bulwer on a visit to see the rainbow picture by Rubens, then the property of the Earl of Orford.

Black and white chalk on tinted paper.

After the Storm. November 12th, 1841. $4\frac{3}{4} \times 14$.

REEVE COLL., PRINT-ROOM, B.M.

"A most brilliant sky, after a very stormy day, on the drive from Wolterton to Aylsham."

Black and white chalk on tinted paper.

Storm off Cromer. November 14th 1841. $10\frac{3}{4} \times 21\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

A rough sea with cliffs and jetty on the left; the latter almost hidden by the spray of the waves. A group of fishermen on the beach are anxiously watching a vessel in the distance. The smallness of these foreground figures enhances the vastness of angry ocean.

Black and white chalk on tinted paper.

Norwich from the Cromer Road. November 15th, 1841.

$7 \times 20\frac{1}{2}$. REEVE COLL., PRINT-ROOM, B.M.

River and meadows with group of cattle in foreground. A long wooded belt of trees beyond. Hilly ground rising to centre distance, above which is the tower of St. Giles' church and a mill to left of it.

Black and white chalk on tinted paper.

Portrait. $5\frac{3}{4} \times 4\frac{1}{4}$. REEVE COLL., PRINT-ROOM, B.M.

Which I place here on account of its date, and as a record of Cotman's pleasant excursion with the Rev. James Bulwer. It is dedicated "To the Rev. James Bulwer—half-past twelve o'clock, p.m., Nov. 15th, 1841—sketched during a heavy gale of hail, sleet and wind."
In chalk on tinted paper.



COLONEL HARVEY'S LANE, THORPE, NORWICH.

J. S. Cotman.

Mousehold Heath. The Lane to the left of Colonel Harvey's House.
November 18th, 1841. $14\frac{1}{2} \times 18\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

A lane to the left. In the right foreground corner there is a gravel pit with two men and dogs; beyond it, on a height towards what was known as Crome's Mill, a clump of trees is seen. A letter from J. S. Cotman to Dawson Turner from London, November 20th, 1841, mentions this drawing as made on Thursday, whilst on his way to Thorpe to bid his father "good-bye."

In black and white on stone-grey paper. Lithographed by M. E. Cotman. (Illustration.)

A Sketch. $6\frac{1}{4} \times 14$. REEVE COLL., PRINT-ROOM, B.M.

A group of trees by the side of a river. Meadow in the foreground. Bridge beyond. Probably on the Yare near Norwich. One of the sketches made in 1841, during the time of flood.

Black and white chalk on tinted paper. The white used chiefly to indicate the light seen through the trees and the reflections in the water.

Colonel Harvey's Meadow, Thorpe, near Norwich.

Lithographed by M. E. Cotman.

Blofield—The Old Yarmouth Road to Norwich. November, 1841.
 $15 \times 22\frac{3}{4}$. REEVE COLL., PRINT-ROOM, B.M.

In the left foreground is a hollow surrounded by trees with a pool in it, to which a herd of deer have descended. Through trees on the bank beyond, a distance of hills and the road, above the trees to the right—a flight of rooks is seen.

In black and white chalk on tinted paper. Lithographed in the N.A.C. Catalogue, 1888.

Blofield—The Old Yarmouth Road from Norwich. $13\frac{1}{2} \times 18$.

REEVE COLL., PRINT-ROOM, B.M.

Hills on right and left. Trees in varied positions on the slopes and roadway below.

Drawing in black chalk on tinted paper; lights scratched out.

This and the next belong probably to an earlier date. In the absence of certainty I prefer to place them here for ease of reference.

Blofield—A Hollow Way at Blofield. $8\frac{1}{2} \times 12\frac{1}{2}$.

REEVE COLL., PRINT-ROOM, B.M.

Undulating ground with trees sloping to a valley. Bright effect of sky.

Drawing in chalk on tinted paper, lights erased.

Sketch of a Fallen Tree—forming a Bridge. Dated December 17th, 1841. REEVE COLL., PRINT-ROOM, B.M.

A note says, "Commenced the picture." It is not known where this picture is.

Study for a Picture. Dated December 28th, 1841. 7 × 10.

REEVE COLL., PRINT-ROOM, B.M.

In the foreground a pool and cows; on the right a bank with a path leading up to a wall and distant buildings. In the centre and towards the left, a dark clump of trees.

In black and white chalk on blue-grey paper.



FROM GARDEN OF MY FATHER'S HOUSE.

J. S. Cotman.

From the Garden of my Father's House at Thorpe, next Norwich.

11 $\frac{3}{4}$ × 14. REEVE COLL., PRINT-ROOM, B.M.

A view on the Yare looking towards Norwich. In the right foreground is a terrace with peacocks standing upon it. A row of three or four fir-trees on the rough bank between this and the river. On the left is Thorpe Old Hall partly hidden by trees. It was at Thorpe Lodge, near by, that Colonel Harvey, relative of Thomas Harvey of Catton, Crome's friend, erected the Wollaston Periscopic Camera in a summer-house, which became the talk of the County. The addition of peacocks on a terrace, reminds one of Turner's indulgence in that vanity

In black and white chalk on stone-grey paper. Evidently a composition, with fir-trees in lieu of poplars. (Illustration.)

After the artist's death, his son, M. E. Cotman, made a lithograph, in facsimile, of the original chalk drawing from nature, of this view. The print was issued in the series sold for Mrs. Cotman's benefit.

That Cotman thoroughly enjoyed this last holiday is testified by little expressions in letters home. One day riding across Mousehold Heath to dine with his venerable father he was overtaken by a storm. "I was obliged to stop and sketch a magnificent scene. Oh, rare and beautiful Norfolk. But Norfolk is full of such scenes."



FROM THE GARDEN OF MY FATHER'S HOUSE.

Commenced Picture in Oil.

J. S. Cotman.

Although these drawings are all in black and white it must not be supposed that Cotman had given up colour. Their great quality is that they are the rapid memoranda of a holiday intensely enjoyed. Several of the subjects had so impressed him that he was already commencing paintings from them. Thus, of *A Sketch of a Wood with a Fallen Tree*. There is in the Reeve

Collection also a tracing, used evidently to transfer it to canvas, on which Cotman has written, "Commenced the picture December 17th, 1841."

1842. Then, on the 18th of January, 1842, he commenced on a canvas the painting of *The View from my Father's House at Thorpe* (see page 323). He never completed this picture, finding himself unwell.

During an interval in the illness which followed he wrote to his son, with just a little gleam of hope, "I am painting and shall have two pictures for Suffolk Street."

A little later he writes, "It was my duty, it was my wish, and I threatened to paint for your sake when you were here, but I could not. I was ill and spiritless."

And so he dragged on, sometimes hoping to get better, at other times giving up the struggle.

On July 22nd, 1842, his daughter Ann thus records her father's state in a letter to her brother John:—

"I do assure you, your letter received this morning gave great pleasure to all except the one for whom it was intended, Papa being, I ought to say, too ill to have it read to him. You will, I am sure, John, grieve to hear this, but it is indeed the truth, he is seriously ill, and although Mr. Ferguson says he sees no danger, I must say I do. Mr. F. says there is no disorder from which he is suffering, but that his spirits are depressed in consequence of not taking sufficient nourishment to gain strength. This made us so anxious that we thought it but right to have further advice, and on Wednesday week Dr. Todd saw Papa and fully confirmed what Mr. F. had said If he would take his proper food he would soon be better. He always expresses himself as though he hoped it would be the last time he should have to take anything."

Poor Cotman was simply worn out, and died four days later, on the 28th July, 1842, having completed his sixtieth year.

According to the register at Somerset House "Natural Decay" was the cause. But one cannot help thinking that a man with such a will to work, if he had only been encouraged by success, would have had the will to live. It would be more

correct to say that his hitherto indomitable spirit at last failed him, and he gave up the contest—heart-broken.

He was buried in the graveyard behind St. John's Wood Chapel, then almost in the country (not far from where Lord's Cricket Ground now is), on the 30th of July.

Cotman's will, proved by his widow, Ann Cotman, the sole executrix, was an old one, dated June 26th, 1813, soon after his marriage and removal to Yarmouth. It bears the signatures of Dawson Turner, H. V. Worship, and James Jay as witnesses.

By order of the executrix, on the 17th and 18th of May, 1843, a sale of his drawings and pictures was held at Christie's. Two hundred and ninety-seven lots realised £219 17s. 6d. This was succeeded on the 6th, 7th, and 8th of June by a sale of his books realising £277 18s. 6d., and prints £29 12s. 0d.

That the result, £527 8s. 0d., was a great disappointment to the family, we can easily believe. John Joseph Cotman states that "his brother and himself had spent weeks in mounting the drawings, of which there were between four and five hundred." Of course it will be remembered that there had been two sales of Cotman's works during his lifetime, and that those now sold were the accumulations of the last eight years.

From the list of pictures and drawings which changed hands on this last occasion, I select the following:—

OIL PICTURES.

<i>Dutch Vessels on a River—Calm.</i> A capital picture. £8 15s. 0d.	<i>A Romantic Landscape, with a Waggon and Escort of Horsemen.</i> Unfinished.
<i>Dutch Vessels in a River.</i> Small, brilliantly coloured.	<i>Carnival Figures at Rome.</i>
<i>The Mouth of Gorleston Harbour, with Vessels in Yarmouth Roads.</i>	<i>A Priest in his Robes before the Altar of a Church.</i>
<i>A Woody Scene, with Sheep in a Meadow, near a Brook.</i> £4 17s. 0d.	<i>A Bandit.</i>
<i>A Lane Scene at Gunton Park, with Figures near a Gate.</i> £4 4s. 0d.	<i>A Savoyard Boy, with Dancing Dogs.</i>
<i>A Valley, with a Waterfall and Deer.</i>	<i>A White Horse in a Stable.</i>
	<i>A Castle.</i>
	<i>A Cottage.</i>

WATER-COLOUR DRAWINGS.

<i>A Knight and a Lady at a Doorway.</i> £3 8s. 0d.	<i>Three Witches in a Cottage.</i> Very clever. £3 5s. 0d.
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WATER-COLOUR DRAWINGS—Continued.

- A Commonwealth Soldier, with another Drawing.* Two subjects.
- Drawings of Ladies.* Highly finished. Three subjects.
- Figures in Bistre, and Foreign Figures.* Nine in all.
- A Lady on a Terrace; A Study of Vases; and a Group of Figures.* Three Subjects.
- A Monk in a Chamber.*
- A Soldier in Armour, Drinking.* Very clever.
- Interior, with an Artist, and Portfolios on a Table.*
- Banditti awaiting attack.*
- A Bishop, with an Attendant, at a Norman Archway of very elaborate Architecture.*
- A French Knight and an Abbess in a Norman Apartment.*
- A Doric Portico, with Classical Figures about to Embark in a Galley.*
- Sir Simon de Spruggins.* A highly finished Water-colour in an old carved frame.
- A Dead Raven and other Birds.*
- A Crane on the Bank of a River.*
- Bass Rock and the Companion.*
- Mountainous Landscapes.* (6.)
- Sheringham and Yarmouth.* A pair in bistre.
- Boats on a Shore and Croodlam Abbey.*
- Hulks in a Harbour, and a River Scene.*
- A River Scene and a Landscape.* A pair.
- An East Indiaman Running before a Gale.*
- A Rocky River Scene, with a Tent.*
- An Italian Composition, with a Bridge.*
- Framlingham Castle, Suffolk.*
- A River Scene—Sunset—and Rochester Castle.*
- A Phantom Ship.*
- The Grosse Horlege, at Rouen, with Figures.*
- The Town Hall, at Maestricht*
- An Open Heath Scene, with two Windmills and Figures.*
- The Castle of St. Malo.*
- Cattle in a Norman Crypt.*
- An English Fleet in the Sixteenth Century.*
- A Wreck, with Figures on the Shore, and Group of Works of Art.* A grand finished Drawing. £4 15s. od. The Wreck of the Orford Collection.
- Durham Cathedral, and a River Scene.* (2.)
- Lord Walsingham's House in Norfolk.*

The prices were so ridiculous that I have named only the highest. Of course since that date the same drawings have sold for more adequate figures. The following extracts, at hazard, from my note books of sales will indicate the gradual advance:—

- Dutch Vessels in a Calm.* Water-colour. 12½ × (!). Heugh Sale, 1874, £105
- St. Michael's Mount.* Water-colour. Quilter Sale, 1875, £88 5s. od.
- Barges on a Broad in a Mist.* W. Fuller Maitland, 1879, £178 10s. od.
- A Volume of 40 Landscape Sketches.* Mott Sale, 1885, £216.
- In Yarmouth Roads.* Water-colour. Dr. Percy's Sale, 1890, £178.

John Sell Cotman, who had only lost one child, a daughter born in 1822, left a widow, four sons, and one daughter. Of these Miles Edmund was born in Norwich, February 5th, 1810; Ann, born July 13th, 1812, died unmarried; John Joseph, born at Southtown, May 29th, 1814; Francis Walter, born July 5th, 1816; and Alfred Henry, born October 11th, 1819.

Of the sons more will be said presently. The whole family had shared their father's labours and become "Drawing Mad."

His father, who was still living at Thorpe, attained the ripe age of 84. His brothers were all engaged in trade and showed no sympathy for art, but a nephew, the son of his youngest brother, Henry, named F. G. Cotman, came to London and was entered a pupil at the Royal Academy Schools. His gold-medal picture was purchased by the Corporation of Ipswich, to which he presented, in 1897, his large landscape, *Corfe Castle*.

THE HAND OF JOHN SELL COTMAN.

Every student of the life and works of Cotman will admit that he was one of the most hard-working and versatile of artists. Beginning as a conscientious and painstaking architectural draughtsman, lovingly reproducing every turn of chevron and corbel and working on until he was a master, he then began to make it his study to express detail without slavishly giving it. The "Art of Leaving Out," as he called it, he carried to such perfection as it had seldom reached before. Having acquired this power he turned to natural objects and showed how to express them by the same methods.

Looking at a tree he seized its general characteristics and endeavoured to record them *at once* with as few touches as possible. Consequently it is by their form, and not by their leafage, that his trees are to be distinguished one from another. That they can be so distinguished is of course due to the fact that there is a certain correspondence between the contour of a tree and the contour of one of its leaves. In fact, the leaf with its veinings and outline is just a miniature of the tree with its boughs and form. One must not expect to find in his work the exact portrayal of any particular tree. But you will discover plenty of evidence that he has studied its structure. It is not too much to say that, whatever he had to represent, he first learned its construction and then worked with the rapidity of a free hand.

Another principle with Cotman was that the accidental forms

in nature are best represented by accidental applications of the brush. From these methods of work it has resulted that even the most finished of his water-colour drawings retain the fire and force of first sketches.

Starting, as stated above, with a perfect knowledge of the laws of construction, which he showed quite as much in the masting and tackle of a ship, or the elevation of a cathedral, as in the rooting and branching of a tree, he made it the constant aim of his endeavour and study to secure breadth by the subordination, I will not say omission, of detail. That he succeeded in this, in spite of his architectural leanings towards it, was the triumph of his life. Where detail was absolutely necessary he was in the habit of enforcing it by the use of the reed pen, at one time almost as freely as did his friend, Samuel Prout.

The next branch of art which he conquered was the important one of "invention." No artist ever studied harder than he did to "improve upon Nature," and composition became for a time the "all in all" with him. Indeed, he entirely emancipated himself from the necessity—the pleasant compulsion to which most yield—of copying literally what was before him.

His knowledge and use of chiaroscuro was considerable. Brilliant lighting and broad transparent shadows, skilfully applied, clothe with interest many an otherwise barren subject. As time went on he became also adept in the addition of figures as points of light and of bright colour in the foreground of his views.

Of his colour it is remarked that during his first London period, and before 1808, the influence of the sober school of Girtin is in evidence. Browns and greys and sallow yellows predominating.

After 1808 the yellow became more golden; russet hues appear in the foliage; the grass is greener and fresher.

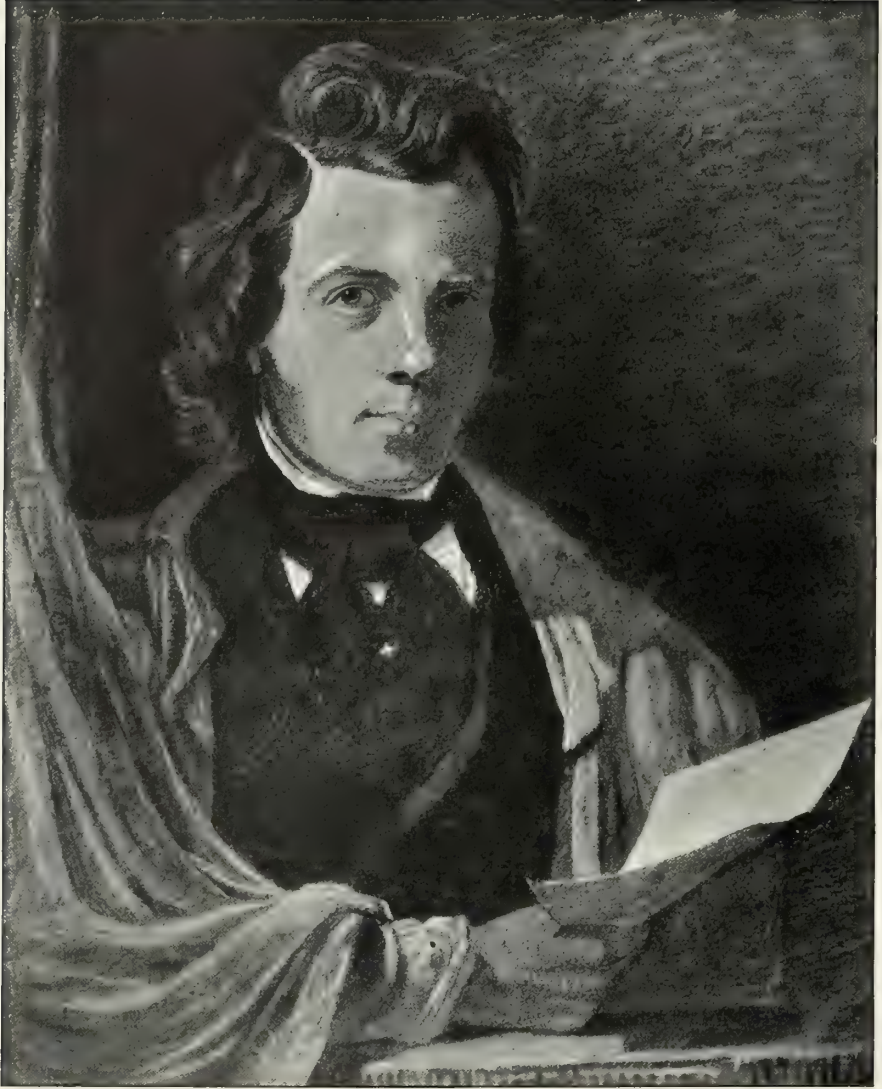
His studies in Normandy, 1817—1820, taught him the beauty of blue in every shade, from tender ultramarine to intense French blue, and the enrichment gained by contrasting harmonies of them with crimson, orange, vandyke, and madder. This was his best period. It continued until his final settlement in the metropolis in 1834.

After 1834 he added history and figure-subjects to his already ample field; and, perhaps because working away from nature, his colouring became fanciful, sometimes charming, but at other times too free and unrestrained. Such work must be regarded with pity. He was surrendering his own better judgment and making his last bid to catch the jaded eye, influenced probably by the vagaries and conceits of that magician of the brush—Joseph Mallord William Turner. When towards his end he got back once more to his own Norfolk the struggle to attract attention by colour was abandoned, and Nature ruled again. Had he lived longer his next study must have been Light and Atmosphere, for Turner's success in this direction was just beginning to influence the painters of his day.

This was Cotman's weak point. In atmospheric effect he certainly cannot be compared with Crome, in whose pictures the Wilson inspiration is very marked. As a rule his skies are too patchy, mapped out, and lack the pearly inter-blend that is the charm of the azure vault and floating-clouds.

These remarks apply chiefly to his water-colour. In oil he was not so practised, and his achievement, though notable enough, adds little to his fame. For one thing, as we have already pointed out in the chapter devoted to them, they were produced at intervals and have all the appearance of being the occasional experiments of a water-colour painter with pigments heavier than those to which he was accustomed. Nevertheless some of them are so triumphantly successful, that we sympathize with the master in regretting his inability to find time for more. "Lack of time" was also his excuse for not painting pictures of size.

MILES EDMUND COTMAN, 1810—1858.
JOHN JOSEPH COTMAN, 1814—1878.



M. E. COTMAN.

By himself.

CHAPTER XVII.

MILES EDMUND COTMAN, 1810—1858.

IN a family united as that of John Sell Cotman, the sons who follow their father's profession merge their lives in his. Thus, what has not already been told about Miles Edmund Cotman, —he only lived an independent life for sixteen years—will be recorded in this chapter.

Born on the 5th of February, 1810, and educated chiefly at home, he naturally became his father's pupil and companion. His Art career began at the early age of thirteen, when he sent his first contribution to the Norwich Exhibition. There he continued to exhibit, as will be seen from the following list, until the doors were finally closed in 1833. His work is distinguished by its extreme neatness, a quality especially apparent in his Water-colours.

MILES EDMUND COTMAN'S EXHIBITS AT THE NORWICH EXHIBITION.

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| 1823. | <i>Summer House on the River Waveney.</i> Pencil Drawing. | 1829. | <i>Scene in Gunton Park.</i>
<i>Norwich Wherries.</i> |
| 1824. | <i>View on the River Sarthe, at Alençon.</i> | | <i>View from the Bridge over the</i>
<i>Sambre at Namur.</i> |
| 1825. | <i>An Arquebusier in the Reign of Queen Elizabeth.</i>
<i>A Bandolier, ditto.</i> Two Drawings.
<i>Boats.</i> | | <i>Fishing Boats in a Gale.</i>
<i>A Galliot.</i>
<i>Cromer Fishing Boats.</i> |
| 1828. | <i>A Yarmouth Cobble.</i>
<i>Fishing Boats in a Calm.</i>
<i>Anchors, &c.</i>
<i>Humber Keel in the Thames.</i>
<i>Wood Barges.</i>
<i>A Thames Sailing Barge.</i>
<i>Barges at Yarmouth.</i> | | <i>The Tuilleries from the Quai a'Orsay.</i>
<i>Fountain of the Stone Cross, at</i>
<i>Rouen.</i>
<i>Dutch Passage Boats on the Meuse.</i>
<i>A Scene at Hackney.</i>
<i>A Dog from plaster.</i>
<i>Bruges.</i> |
| 1829. | <i>Fishing Boats at Carrow.</i>
<i>Dutch Fishing Boats on the Yarmouth Beach.</i>
<i>Bacharach on the Rhine.</i> | | <i>A Fishing Boat.</i>
<i>Two Views at Cromer.</i>
<i>A Scene in Petersham Wood.</i>
<i>A Scene at Peckham.</i> |

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| <p>1829. <i>Thorpe Reach.</i>
 1830. <i>Hotel de Ville and Fountain at Wiesbaden.</i>
 <i>Humber Keel.</i>
 <i>The Grand Square of the Jesuits.</i>
 <i>The Pamfili Palace to the right, &c.</i>
 <i>Fishing Boat off Yarmouth.</i>
 <i>Dutch Galliot.</i>
 <i>Street Scene and Fountain at Wiesbaden.</i>
 <i>Man-of-War Tender off Portsmouth.</i>
 <i>Entrance to the Grand Canal, Venice.</i>
 <i>A River Scene.</i>
 1831. <i>Fishing Boat in a Squall.</i> In the Collection of J. S. Cotman.</p> | <p>1832. <i>Boats in the Medway—Sunset.</i>
 <i>Boats on the Medway.</i> (Another.)
 <i>A Study of Tapestry.</i>
 <i>Hay Boats on the Thames.</i>
 <i>A Sea View.</i>
 <i>A Study of Armour and Tapestry.</i>
 <i>A Seventy-four in a Gale.</i>
 <i>The Convoy Dispersed.</i>
 1833. <i>Four Sketches of Norwich Cathedral.</i>
 <i>Scene on the Thames—Morning.</i>
 <i>The Dreadnought and Grampus Hospital.</i>
 <i>Ships on the Thames.</i>
 <i>Sketch of Attleborough Church.</i></p> |
|---|--|

I have already told how, in 1833, his father, leaving Norwich for London, there to become Drawing-master at King's College School, handed over to him the teaching connection in Norwich; and how, in 1835, his brother John Joseph, coming back for health's sake to Norwich, Miles Edmund rejoined his father. In a long and enthusiastic letter, dated December 16th, 1836, addressed to his son John, the elder Cotman announces his almost certain hope of securing for Miles Edmund an appointment as Drawing-master at the City of London School, and continues:—

“ I am afraid you will be obliged to come up for a day or two to drink to our great man. If he gets it he may fairly be said to be in the land of Milk and Honey—the School is between Milk Street and Honey Lane. A master will be with the drawing-class to keep order during the whole lesson. I hope this, my lad, will be considered worth 9 pence to pay for it (the postage) cheerfully.”

But this was not to be, and Miles Edmund became his father's assistant at King's College School, and there assumed the entire responsibility towards the end of his parent's life in 1842.

Widow Cotman and her family continued to reside at 42, Hunter Street, Brunswick Square, and her eldest son endeavoured by every means in his power to keep up the establishment. He was a quiet and somewhat reserved man, suffering much from depression, notwithstanding which, he performed his duties with commendable regularity.

In 1846 there was published by Charles Musket, Old Haymarket, Norwich, a thin quarto entitled, "Eight Original Etchings by the late John Sell Cotman; also Ten Etchings by M. E. Cotman, now first published." The eight etchings by his deceased father are of single figures mostly in the style of Rembrandt.

There are also two marine subjects, the only sea bits ever etched by John Sell Cotman, one of them representing the Quay at Fécamps. These have been mentioned in Chapter XIII.

An independent set, rarely met with, bears the title, "Eleven Original Etchings, by M. E. Cotman," Norwich, Charles Musket, 1846.

The Etchings by Miles Edmund Cotman are the following:—

French Fishing Boat off the Shears. $1\frac{3}{4} \times 2\frac{3}{4}$.

The Shears—a Y-shaped floating buoy—in this little engraving crowded with sea-birds, but probably intended to serve as a refuge for shipwrecked sailors. This etching is sketchy and full of spirit, though somewhat inept.

Two Sailing Boats passing under a Bank overhung by Trees.

$4 \times 2\frac{3}{4}$.

Three oxen on the bank. The trees squarely angled. Hardly a success, but the sky being free, and delicate also, is effective.

Hay Boats on the Medway. $3\frac{1}{3} \times 2\frac{1}{4}$.

Effective, because the barge contrasts its darkness against the tenderly lined distance and water. An example of successful economy of work.

Oak Trees. $1\frac{3}{4} \times 2\frac{3}{4}$.

One of them leafless and dead, raise their boughs across a landscape of lake, wooded distance and mountain range, along which the sun shade is moving. The sun, now behind dark clouds, is nearing the west. An effective contrast of dark trunks and brilliant light.

Postwick Grove. $3\frac{1}{4} \times 4\frac{1}{2}$.

A waggon and team driven along past a hayrick, &c. Effective and richer.
From a drawing by J. S. Cotman. (Illustration.)

A Man Loading a Fishing Boat from a Cart. $1\frac{3}{4} \times 2\frac{3}{4}$.

A sailing boat, with sails spread, beyond. The sun is setting in the distance. Effective; poetically uncertain.



ETCHING.—POSTWICK GROVE.

M. E. Cotman.

A Billyboy. $4\frac{1}{4} \times 3$.

With sails set, before the wind on a river in which the shore is brilliantly reflected. The sky effectively left free from work.

A Farmstead. About $5\frac{1}{2} \times 2\frac{1}{2}$.

With rick and stables, against a light sky. An effective vignette. Two boys and a dog in a field in foreground.

A Tramp.

Standing, leaning on his stick. Published in another set with the title, "Eleven Original Etchings by M. E. Cotman," Norwich, 1846.

On the Yare. 2 × 6.

Showing a clump of trees with a notice board, under which two men are fishing, using very long rods. A hill and windmill are in the distance. The trees and sign-post stand out black against the sunset; effective.

A Hay Barge.

Gliding along on smooth water, dark against the sunset. Reflections in the water brilliant and clear. The clouds and sky lightly expressed.

At Whitlingham. 3¼ × 3½.

Roadway to bridges. Clump of trees to left, unpublished. (Illustration.)



ETCHING—AT WHITLINGHAM. *M. E. Cotman.*

These etchings show talent of an unambitious order, their chief merit being adequate expression with the minimum of labour—the indolence of genius. In the Reeve Collection (Print-room, B.M.) there are some thirty-six proofs in various states.

His series of twelve lithograph facsimiles of his father's drawings, 1841, already described, is very effective and creditable work.

PAINTINGS EXHIBITED IN LONDON.

Miles Edmund Cotman contributed between 1835 and 1856 ten pictures to the British Institution, four to the Royal Academy, and nineteen to the Society of British Artists, Suffolk Street; generally marine subjects painted in oil colours, which, for their careful and neat touch, are somewhat Vandewelde-like. While his small sea views are distinguished by a silken smoothness, appropriate to such as represent calm water and open skies, his larger canvases show more freedom, as if while painting them he bore in mind his father's complaint that "his manner was hard." As a rule his pictures are well composed, faultless in drawing, and firmly painted, yet sometimes they have a tame appearance and suffer from a lack of brush-play.

Here follows a list of his exhibits while residing in the metropolis :

- 1835 *Hay Barge on the Thames.* Water-colour. (Society of British Artists.)
Taking out Stores for a Fishing Boat, off Great Yarmouth. Water-colour. (Ditto.)
A Boat Waiting for Passengers, off Cromer. Water-colour. (Ditto.)
1836. *Sea View.* Oil Painting. (Ditto.)
Yarmouth Fishing Boat (Lugger), off Lowestoft. Oil Painting. (Ditto.)
1838. *A Dutch Galliot passing through a Fleet of Shrimpers, off Great Yarmouth.* Oil Painting. (Ditto.)
Beach Scene, Great Yarmouth. Oil Painting. (Ditto.)
1839. *The Mouth of the Yare.* Water-colour. (Ditto.)
Indiaman Ashore. (British Institution, Miles E. Cotman, 42, Hunter Street, Brunswick Square.) 39 × 47
1840. *Indiaman Ashore.* (Ditto.) 40 × 51
Sea View. (Royal Academy.)
Sea View. Oil Painting. (Society of British Artists.)
Vessels on the Bar at the Mouth of the Yare. Oil Painting. (Ditto.)
Dutch Fishing Boats, off Yarmouth. Water-colour. (Ditto.)
Eel Catcher on Breydon Water. Water-colour. (Ditto.)
1841. *Boats Becalmed.* (Royal Academy.)
A Lee Shore. Drawing. (Ditto.)
Scene at Gunton, Norfolk. Oil Painting. (Society of British Artists.)

1841. *A Lugger in a Gale.* Oil Painting. (Society of British Artists.)
Scene at Bramerton, Norfolk. Oil Painting. (Ditto.)
Boats in a Calm. Oil Painting. (Ditto.)
Yarmouth Beach after a Gale. Water-colour. (Ditto.)
The News of Peace arriving in Yarmouth during a Gale, Dec 27th, 1814. Water-colour. (Ditto.)
1842. *Sea View—A Fresh Breeze.* (Ditto.)
- 1844 Two pictures at the British Institution. Particulars not at present known to the Author.
1845. *Sea View.* Oil Painting. (British Institution.) 21 × 26
Boats on the Medway—a Calm. (Ditto.) 31 × 29
Scene at Whitlingham, Norfolk. (Ditto.) 22 × 26
- 1851 *Near the Coast—A Recollection.* (Royal Academy, M. E. Cotman, 9, Hollis Place, Prince of Wales' Road, Haverstock Hill.)
1852. *Vessels leaving Port.* (British Institution.) 21 × 27
- 1854 *Boats on the Medway—A Calm.* (Ditto.)
Yarmouth Fishing Boats. (Ditto.)

Health failing, he left London and resided for a time with his brother, John Joseph, at Thorpe, till 1855, after which the brothers resided together at Great Plumstead.

1856. *Sea View.* (British Institution, M. E. Cotman, The Smees, Great Plumstead, near Norwich.)
Landscape from Nature on the Banks of the River at Whitlingham, Norfolk. (Ditto.)
Ditto. Companion Picture. (Ditto.)

In the latter part of his life he resided at North Walsham, thirteen miles north of Norwich, on the Cromer Road. While health lasted he painted and gave lessons, but succumbed to a diseased ankle, and was admitted to the Norfolk and Norwich Hospital, where he died January 23rd, 1858.

PICTURES BY M. E. COTMAN IN PUBLIC AND PRIVATE COLLECTIONS.

A Pier-Head with Boats. 12¼ × 16¼.

NORWICH CASTLE MUSEUM.

This admirable little picture shows Miles Edmund a sea painter of real ability. A Dutch galliot, before the wind, with well-filled sails

and streaming flag, its stern lifted by a rolling billow, up the slope of which it is dragging its boat, is entering harbour between a pier-head and the shore on the left. The waves are full of freak and toss, their varied surface reflecting here the blue-grey of the sky, there the sienna hue of the sails, and in their depths a sea-green. The sky, at the zenith a bright French blue, pales through shades of ultramarine into light upon the horizon. Rolling clouds are on the left above the grey pier. In the open sea to the right a ship is bending before the breeze, and sea-gulls skim. There is swing and motion everywhere. (Illustration.)



A PIER-HEAD WITH BOATS.

M. E. Cotman.

Fishing Boats on the Medway. 21 × 17¾.

NORWICH CASTLE MUSEUM.

Against a sunny afternoon sky two fishing boats lift their russet and unber sails. The reflections of their varied hues, mingling with their deep shadows enrich the glossy forewater as they slowly advance.

This picture is very sound, full of accurate detail, and above all glows with light. It was bought out of the Burleigh Sale by J. J. Colman, M.P. 1899, Colman Bequest.



Water Colour

Boats on the Medway by Miles E. Colman.

Whitlingham Lane. $9\frac{1}{4} \times 13$. J. J. COLMAN, M.P.

The lane seen between trees to the right; the river, with keels, to the left.

A View of Whitlingham. J. J. COLMAN, M.P.

Sea Piece—Unloading Timber. $12\frac{3}{4} \times 19$. J. J. COLMAN, M.P.

A wherry and another vessel in the left-hand foreground. (Illustration.)



SEA PIECE—UNLOADING TIMBER.

M. E. Colmar.

Two Small Sea Pieces. $4\frac{3}{4} \times 8\frac{1}{4}$. J. J. COLMAN, M.P.

Yarmouth Beach. $6\frac{1}{2} \times 9$. J. J. COLMAN, M.P.

The Nelson Monument is seen in the distance. A boat with sailors grouped about it in the right foreground.

In the Shallows. Panel. 12×18 . THE LATE DR. COTMAN.

On the left, piles of a wrecked breakwater stand out of the greyish sea, with a bough to serve as a warning beacon. In right distance a ship, apparently stranded. A Dutch sailing boat is making for the shore. Cumulus of fantastic forms is blowing from left across the blue.

Gorleston Harbour. 12 $\frac{1}{4}$ × 10. J. J. COLMAN, M.P.

Landing-staihte with billyboy and a wherry; vessels in the distance.
(Illustration.)



GORLESTON HARBOUR.

M. E. Cotman.

A Dutch Galliot Running into Port. Panel 12 × 17.

Between a distant jetty on the right, and a foreground pier-head in the left corner of the panel, is a stretch of moving water. Shipping in the middle distance on the left. The sky is finished with the smooth surface of china painting, but the most admirable quality of this little work is the appearance of motion everywhere discernible. Sold in the G. Holmes' Coll. Sale at Christie's, 1903, 100 guineas.

WATER-COLOUR DRAWINGS BY M. E. COTMAN.

His Water-colour Art excelled that of his contemporaries in its neatness of touch, firmness of drawing, and sweetness of colouring. His father found fault with him for his "hard manners," and it must be admitted that those who prefer rapid and sketchy freedom, with all its looseness, to painstaking realism, will not admire them. It almost seems as if the elder Cotman divided his own varied gifts between his sons, leaving to his firstborn the carefulness of his architectural prime, and to his second son, John Joseph, the almost reckless freedom of his later and riper years. Those artists who decry the laboured finish of which they themselves are incapable, should reflect that difference of vision may have much to do with the matter. Rembrandt, while his eye was young and clear, painted with the finish of a Douw; but in his old age, with a free negligence of all detail. Fortunately Art is many-sided and there will always be found patrons with clear vision, for artists similarly gifted. All that is required is that we should refuse to acknowledge the dicta of others as infallible, and, whether artists or patrons, should be true to ourselves. I will now proceed to describe some of Miles Edmund Cotman's water-colour drawings.

Evening on the Medway. REEVE COLL., PRINT-ROOM, B.M.

Two Dutch billyboys, with russet and yellow sails, approaching on the glassy smooth tide which reflects them. The sky is a tender blue-grey. White seagulls skimming about give accent to the scene. This is a perfect "Miles Edmund," delicious in colour and precise in touch, revealing a little of his over-sharpness.

The Banks of a River. REEVE COLL., PRINT-ROOM, B.M.

Simply a tree-crowned embankment, at the foot of which are rushes, and to the left, the river with a wherry and boats in distance. On the top of the bank, the little figure of a man in a red waistcoat. This drawing is more free than usual, as demanded by the nature of the ground.

Unloading Timber Ships. REEVE COLL., PRINT-ROOM, B.M.

In the centre, as near the sloping shore as its shallowness will permit, two Dutch sailing barges are being loaded or unloaded by the use of timber drays. A church stands on the distant high ground beyond the bay. In left foreground fishermen in striped shirts, an anchor to right on the sands. The touch is precise, and the colour fresh and bright, painted on a white sheet of Whatman's handmade. (Illustration.)



UNLOADING TIMBER SHIPS.

*M. E. Cotman.**Greenwich Reach.* June 17th, 1828. REEVE COLL., PRINT-ROOM, B.M.

Of this water-colour Mr. Reeve has also the preliminary pocket-book sketch in pencil, size 3 × 4, no doubt made when walking over the ground to select a subject. Here we have a stretch of grassland on the right, filling two-thirds of the width of the picture, and the river at high tide on the left. From the middle distance, in centre, a row of trees along the shore is relieved against a sky of delicate cobalt hue, which pales into light above the grey horizon, where ships are seen on the river and a range of distant blue hills. There is only one figure—that of a man in middle distance to right of centre.

A River Scene. $7\frac{1}{2} \times 11\frac{1}{2}$. J. J. COLMAN, M.P.

A wherry on river; a red house seen behind trees.

Early Morning on the Medway. REEVE COLL., PRINT-ROOM, B.M.

A sailing barge with ruddy sails, relieved by the greys of distance and the delicate ultramarine tints of the sky. The rigging and every block carefully put in with a certain hand. This little gem is the original of one of the eleven etchings already described as published by C. Muskett. (Illustration.)



EARLY MORNING ON THE MEDWAY.

M. E. Cotman.

A Roadway near the Sea. $8\frac{1}{2} \times 14\frac{3}{4}$. J. J. COLMAN, M.P.

A figure on the road and a flock of sea-gulls.

In the Cathedral, Norwich, 1853. $11\frac{1}{4} \times 9\frac{1}{4}$. J. J. COLMAN, M.P.

An unusual subject for him. N.A.C. Exhibition, 1889.

Sea Piece—Moonlight. $14\frac{3}{4} \times 17\frac{5}{8}$. F. G. COTMAN.

Exhibited at the Burlington Fine Arts Club, 1880

The Dreadnought. $16\frac{1}{4} \times 22\frac{1}{2}$. F. G. COTMAN.

Signed, "M. E. Cotman, 1830." B. F. A. Club, 1880.

Fishing Boats BeCALMED. 5×7 . THE LATE DR. COTMAN.

On a smooth glassy sea, with sails and pennon drooping; the forewater reflecting them. Two boats, one near and one distant, move towards the left.

Man-of-War Tender. $12\frac{1}{2} \times 15$. THE LATE DR. COTMAN.

A schooner-rigged barge making for a battleship, which is seen under bare poles in the distance to right.

JOHN JOSEPH COTMAN, 1814—1878.

THE lives of the children of eminent men are too often regarded only as supplementary, and their history, if recounted at all, is told in an apologetic vein as if to account for the gradual sinking of their great name once more to the level of ordinary mortals. But if the talent of John Sell Cotman was manifested only in moderate degree by his sons, there can be no doubt that the mental disease which shadowed his later years was the sole cause of the wrecking of John Joseph's career. While the father was moodily brooding over his anxieties, the children caught the contagion. Affectionate and sympathetic, before they were old enough to perceive that their parent's gloominess was the effect of thwarted effort, the stronger of them sought occasional relief in sudden outbursts of passion—immediately regretted. John Joseph Cotman was born on the 29th of May, 1814, at Southtown, Great Yarmouth. From the account of his early life, written in a journal which he commenced about 1838 (it is preserved by Mr. Reeve), having described the Southtown house among gardens and meadows;

the governess, who gave them long lessons and set them tasks to be prepared for next day so that "they would sleep with their books under their pillows;" he continues:—

"One of the circumstances which live with me most clearly was one day, after much ill-conduct on my part, and receiving therefor some correction from Mother, I turned and applied some oaths to her. I felt this at the time to have been a most unheard of offence. . . . Shortly afterwards at some wild play I dashed a toy through the window—for this I feared punishment on my Father's return, and never shall I forget the wonder, astonishment, and delight I felt when my mother, without punishing me, sent with all a mother's kindness to have the window repaired before father's return. The pain I felt at having injured one who could be so kind was great. . . . At this time my father was employed on a work of great labour, by which he expected to found an independence sufficient to enable him to pursue his studies as an artist with advantage. Intense labour and want of sufficient success tended much to depress his spirits and render his temper harsh, the effects of which on our own, was much felt. I am sure solitude, as a child, I loved intensely . . . although when one wants friends it becomes painful. The green fields, with the cattle, sheep, and horses grazing, the running stream, the little wooden bridge traversed in the early morning when the clear sky and bright sun made everything joyous, made a stronger impress on me than any scene I have seen since."

In 1824 Cotman senior removed his family (there were now six children) to Norwich, where he took one of the larger houses—the largest on St. Martin's-at-Palace Plain. John Joseph, aged ten, was sent to the school, where he found the lessons short, but "one or two tasks, however, were so difficult in comparison that I determined to evade them, and did so, I fear to my cost."

"On being placed with my uncle (Edmund Cotman, the haberdasher, of London Street), my detestation of business, a sensation of pride, I felt degraded. As a child, and now, for this uncle I entertain much love and respect." He tells as an instance of his uncle's good qualities—and it is a proof of his own that he never spares himself—that he had given me a new cane, which I must at once use on him. "Breaking it, he threw

it on the fire, taking no notice of my passionate reply. An hour later he said to me, 'I did not reply to you at the time as I might have given way to passion as you did, but if ever you answer me thus again, you leave my house.'

"At this time I met a new friend, whom I admired and strove to imitate." This friend was Joseph Geldart, a young man of means, who had thrown up the study of law to follow Art, and who later went to Italy, devoting his whole time to discovering the true Venetian tint. John Joseph rebelled against the duties of the shop, as his father had done in his youth, and spent his time sketching with his new friend in the neighbourhood of Thorpe, or in excursions to the seaside. Music was a fascinating allurements also, and with the society of another intimate friend named Arthur Dixon, the chemist of Exchange Street, the son of Robert Dixon, of Tombland, Norwich, his days passed pleasantly enough.

Two years later, in January, 1834, his father, having received the appointment of Drawing-master at King's College School, handed over to his eldest son, Miles Edmund, his Norwich teaching connection, and with his second son, John Joseph, repaired to London. To the latter, this exchange of the quiet of the country and his two friends, for almost loneliness amid the bustle of the metropolis, was most trying. At one moment he thought the only cure was to formally break off with his friends, at the next we have him anxiously renewing correspondence. Mr. Reeve, who has the "Journal" already quoted from, preserves a series of very kindly sympathetic letters to John Joseph Cotman in London from his friend, Arthur Dixon. The family remained behind in Norwich, and it seems that Alfred Henry Cotman, the youngest boy, now fifteen years old, had already shown symptoms of mental alienation.

"March 19th, 1834.

"MY DEAR JOHN.

"Your request regarding Alfred is happily unnecessary. Mr. Geldart's kindness towards your brother renders any attention on my part unnecessary. He goes frequently to Thorpe, where he enjoys fresh air and keeps in it. The most disagreeable of his symptoms have already left him. Like yourself, when he wants

medicine he will have my prescription, but in every other office I am splendidly forestalled.

"I walked on Saturday morning with Edmund and your sister round Thorpe and Mousehold—the same walk you took with her. Edmund afterwards came to mine and spent the afternoon.

"ARTHUR DIXON."

Joseph Geldart at this time joined his friend in London. In a letter dated June 1st, 1834, to Mr. Arthur Dixon, Norwich, he says:—

"I spend all my time at the National Gallery and Old Masters' Exhibition. . . . John is going on well at the British Museum and the National Gallery. I have persuaded him to abandon the rustic academies—on the ground that he was endeavouring to do more than he could get through with. He also has been painting at Hixon's with me. I was very glad, and so was John, to see the flowers, there was no need of apologies. We are much obliged to you for taking the trouble of sending them John is teaching at the K.C. to-day."

A letter from Mr. Dixon to John, dated June 14th, 1834, tells him of the sad mental state of his youngest brother, Alfred Henry Cotman, and enquires whether he thinks his father could afford to send him to Switzerland, "and so send the boy to his making." John Sell Cotman could not manage this, and hoped that the change to London and his new associations as a scholar at King's College School would meet the case. He came to Norwich, and sent John Joseph for a holiday to Cromer, while he and Miles Edmund arranged for the sale of his effects and furniture at St. Martin's-at-Palace Plain, a necessary though sad preliminary to the removal of the family to their new London home. On the second page of a letter, dated July 23rd, from M. E. Cotman to his brother John, staying at Cromer, their father has written:—"Enjoy all the delights that fresh air and sea can give you, and may you be as happy as your father's wishes can make you. You are now upon the spot that I, at your age, wandered over and over again, and as light-hearted too as yourself." Added, in Miles E. Cotman's handwriting, are

the words, "Mother has sent you a nightgown and cap; she wishes you to wear it."

After the sale, and the settlement of the family in their London home, 42, Hunter Street, Brunswick Square, we find John again suffering. In November, Dixon writes to him:—"I expected you were ill! This is a very blue-devilly month, and we have had some very warm days, which is exceedingly inimical to your well-being."

In 1835 he went back to Norwich and took over the teaching connection from Miles Edmund, who returned in his stead to London to assist the elder Cotman at King's College School. He seems to have settled to the work as well as could be expected and to have given some satisfaction to his pupils. On the 27th of October his father writes about the terms he should ask:—"I send you Tass's bill of terms for Miss Gunn. J. J. Gurney's terms should not be less than half a guinea per lesson; you gain no credit by working under price; if a man does not value himself he will be undervalued by the world, depend upon it."

At this time he was living at 5, Newmarket Terrace, Norwich, and, if we may judge from a letter addressed to him, dated December 11th, 1836, he was already dreaming of getting married. Of course, friends knowing the perilous condition of his health, would use every endeavour to prevent this, and it may be that brooding upon their opposition brought about the outbreak of excitement that compelled his being placed under temporary restraint. He was himself quite aware of the absolute wisdom and necessity, and after the first paroxysms of rage were over wrote letters to his friends full of gratitude. To one of them his father replied as follows:—

"42, HUNTER STREET, BRUNSWICK SQUARE,

"February, 1837.

"MY DEAREST JOHN,

"I read your quiet and sensible, and affectionate letter, with great pleasure, as it showed me at once that you are decidedly better. . . . You were then too much excited, too much, my love, to be considered by your kindest friends in a sound state of health. These kindest of friends, for so they are to you and so they must be ever considered by you, you must consider your

kindest friends for ever. They have thought proper to place you where you are now for your good alone. Nothing else has been thought of by them Never fear your affairs in the schools; they are, compared with your entire re-establishment to health, but as nothing. But even here you are forestalled, for that has been well considered by your kind friends, and they one and all have joined in but one cry that they (the schools) shall be kept for you. You have their entire respect and confidence. Keep quiet and contented but for a very short time—for you say that Mr. Watson is most kind to you. . . . Your name cannot be tarnished. No, no, John, your good conduct and kindness of action cannot be forgotten. . . . Keep but quiet at our particular wish. . . .

“You say, ‘do not distress yourself for me.’ My love, I will not, well knowing how entirely you are surrounded by your kindest of friends. You say too that you are not quite unhappy and that liberty is all you ask.

“Keep, I again say, quiet but for a short span, and that you will soon have. . . .

“We are all well here, and your Mother, Ann, Alfred, and your Cousin Kitty desire their kindest love to you. As well, my dearest love, do I send you my kindest love.

“Your affectionate Father,

“JOHN SELL COTMAN.”

Three months later we have a letter addressed to him by his sister Ann, from which we gather that he was visiting his uncle at London Street, Norwich. There are a few words added by his father to modify her statement that he was vexed at finding him writing poetry. “I merely wished her to express my wish that you would not turn poet.” May 11th, 1837.

He settled down to work again with intermittent energy, producing drawings the freedom of which, sometimes approaches the freedom for which his father was distinguished at this period. As long as he was busy he was fairly well, but at the termination of each short effort he gave way to brooding and inward searchings that were injurious to him.

A new journal commenced on Tuesday, December 18th, 1838, with the following words:—

“’Tis odd to begin this at the end of the year, but I am impatient to begin, knowing that I shall enjoy it much and shall

always have a friend to talk with when I have leisure and shall so divert my loneliness. . . . One of the defects in my character is now, and has been, indecision and want of perseverance. When depressed I feel that want of power leaves me poor and useless, but I think on looking back that if I can compel myself to travel in the road I have marked out, I may yet attain that stability and self-respect which will give me as large a share of happiness as falls to the lot of men. . . .

"I am at this moment embarrassed to the amount of £200 or £300, and with an income of but £80 per annum. I am bound by this to refuse nothing that will bring in money and to economise. . . . I have smoked and enjoy it, but think to abandon it as an expensive habit. . . . It will not do to smoke one's friend's cigars not buying them oneself. It is just Christmas time, and I shall soon see how I stand with the world. My creditors are most kind and liberal. I will pay those who have left me alone first, and then those who have not benefitted by my dealings. Those who are the gainers by my custom shall be the last. I cannot help it, &c. . . .

"My plan is now to rise at seven and get two good hours work before breakfast. Now for Perseverance.

"Aid me, O Jove! for good is my intent
To work now vigorously am I bent;
With thy best aid I may do wonders,
Come to paint you with all your thunders."

And so on for fourteen verses, ending:—

"Thus if you'll aid I may be handed down
With a most glorious bay-laurel crown."

The next day's entry is:—

"*Thursday, December 20th, 1838.*—Rose late. Nothing done before breakfast—not even shaved. Sad shame. Must mend. Delightful ride to Thorpe—gave a first lesson to Mrs. Clive—very nice and agreeable woman—Lady of the Poor Law Commissioner. Afterwards rode till two. . . . Dined too late to answer father's letter . . . containing kind, handsome and unexpected Christmas box. Write to-morrow morning before breakfast to send with Turkey on Saturday. . . .

"Good account from Joseph (Geldart) at Florence. I am almost afraid to say that I count on his return. I have since his time gone back *far! far!!*"

The last entry in this journal is:—

“*Saturday, February 2nd, 1839*—First lesson—but no pupils present—commence with a deaf and dumb child next week at 15 to 12. . . . Mamma and Papa took lunch with me this day. Dissipation a bad thing. In all ways determine to grow steady. Skating all last week, making but little progress in the Art!”

Poor John Joseph Cotman, handicapped as he was by that buzzing bee of cerebral irritability, evinced considerable humour and even a partiality for quasi-philosophic discussion. Among Mr. Reeve's treasures is a volume of miscellaneous papers treating of such subjects as “God is Love,” “God is to Soul what the Sun is to the Earth,” “Happiness during inactivity is the Grand Proof of a Sound Mind,” “Man without Woman is not a Perfect Being,” “How few are sane—What right has one man to confine another for Madness?” “Why should we destroy animals? While they live they are happy. Take not away the life thou canst not give. Animals lose something and suffer by death, but fruit falls and would rot did we not use it.”

The slightest hint set him brooding about himself. Finding a page of a young lady's French exercise on the verb *être* covered with “Je me suis. Passé indefini Je m'étais, Tu t'étais, &c., &c., he must write across it, palimpsest-wise, “What am I? A miserable man. Perhaps because my spirits are depressed. Is this the effect of health and requiring proper medical treatment? Or is it the result of transgressing God's laws?” and so on.

These extracts will suffice. With such a morbid state of mind John Joseph was simply disqualified for the battle of life, and but for the unfailing support accorded to him by sympathising friends, he must have completely succumbed. As it was, what with teaching and the occasional sale of pictures to his friends or at the British Institution, he barely succeeded in keeping things together. His efforts may be mentioned.

In 1840 we find him propounding a scheme for establishing the Norfolk and Norwich School of Drawing under the ægis of the Corporation.

Between 1849 and 1851 he delivered a Series of Lectures at the Thorpe Institute on the Art of Drawing and Design, also on Perspective and Freehand, considered as a means of mental culture. He delivered the same series also at the Young Men's Institute for Yarmouth and Southtown during 1851.

He had at this time a comfortable little house and studio near the old church, opposite the river bank, at Thorpe. A cast of the head of Achilles adorned the garden; a thirty-six foot match-sailing boat and a rowing-boat were moored off the shore. No doubt he had received a little money in 1843, the year in which his father's effects were sold at Christie's, and his Uncle's at Thorpe and in London Street. His brother, Miles Edmund, whose failing health had compelled him to leave London, came to reside with him about 1852.

But notwithstanding all supplementary help, the time came when he felt compelled to part from his little paradise. He left Thorpe, and instructed F. Clowes, the auctioneer, to sell the furniture and pictures.

The sale took place, on December 11th, 1855, of the contents of the five rooms and studio, including models of ships and the following pictures among others:—

OIL PAINTINGS BY J. J. COTMAN.

Sketch in Oils of Thorpe.

Sketch in Oils of the Woods at Whitlingham.

The Angler's Retreat. Exhibited at the Norwich Exhibition.

Whitlingham.

Scene on the Banks of the River at Whitlingham.

Scene on the River at Thorpe. A sweet little cabinet picture.

Scene from Bramerton.

Road Scene near Earlham.

The Vale of Todmorden.

Water Mill at Maple, Durham.

Road Scene near Norwich. From the British Institution.

A Landscape with Figures. From the British Institution.

There were also ten pieces by M. E. Cotman, three by James Stark, and one by Vincent, besides a sketch by Old Crome, and three water-colours by John Sell Cotman not named.

In 1856 he and his brother, Miles Edmund, resided at The Smee, Great Plumstead, a suburb to the north-east of Norwich. On the death of the latter, in 1858, he returned to the city.

John Joseph Cotman was not a frequent exhibitor. Naturally

his first appearance was at the Norfolk and Suffolk Institution, to which in 1821-3, he contributed five drawings—the only two named being *A View at the Mouth of the Thames* and *A Sketch at Whitlingham*.

These were the last years of that Exhibition, and preceded his visit with his father to London, where he spent two years studying, as already recorded, at the British Museum and National Gallery. Returning in 1835 to Norwich, teaching, with intervals of illness, prevented him from exhibiting. His ailment had taken the form of intermittent fits of nervous excitement, under the influence of which he would escape from his house, often causing his friends anxiety as to his whereabouts. The following were his exhibits at the London Exhibitions—only amounting to nine pictures in all:

BRITISH INSTITUTION.

1852.	<i>Wood Scene, Norfolk.</i>	A Study from Nature	22 × 30
		<i>View from the Whitlingham Mills, near Norwich</i>	32 × 48
		<i>View from Bramerton Common, Norfolk</i>	15 × 25
1853.	<i>Sketch on the Bank of the River at Whitlingham</i>		25 gns.
		<i>View by the River, near Thorpe Church</i>	10 ..
1855.	<i>A Sketch from the River at Thorpe, Norwich</i>		5 ..
		<i>Landscape with Timber-wain</i>	12 ..
1856.	<i>An English Cottage Home</i>		20 ..

“Where reared were
Many a stalwart son and daughter fair.”

ROYAL ACADEMY.

1853. *A Landscape.*

In the Colman Collection are two Oil Paintings by him, viz.,

A Road on the Trowse Meadows. Dated 1860. $12\frac{3}{4} \times 19\frac{3}{4}$
(Illustration, see next page.)

Whitlingham Woods. $17\frac{1}{2} \times 13\frac{1}{2}$.

Showing the old battlemented refreshment building behind the White House, with a female standing in the centre.

Dr. Cotman, the artist's son, had a panel with, on one side, *A Sketch in Oils at Thorpe*, 12 × 8. Three straight trunks of trees on the left show by their inclination that the river is beyond in the blue depth below them on that side. Their heavy foliage fills more than two-thirds of the sky. Looking along the road under the trees we see on its right the white red-tiled cottage in which the painter lived. The sky is a deep indigo blue at top, but pales and become more orange towards the horizon above the cottage.



A ROAD ON THE TROUSE MEADOWS.

J. J. Cotman.

On the back of this panel is an 8 × 12 *View of Heathland*. Prominent to the right of centre is a wooden windmill lifting its large sails against the cloudy sky. On the hillside to left are a cottage and monumental rock. Two figures are advancing towards the front.

It is chiefly for his Water-colours that our artist is distinguished. Unlike his brother, Miles Edmund, who, taking shipping as his speciality, elaborated the rigging with a neat carefulness defying competition, John Joseph adopted a more free handling,

often approaching carelessness. He was fond of cobalt and even French blue for his middle distances, particularly if he could contrast it with the russet boughs of autumn foliage; a fair example of which is his masterly

Whitlingham—looking towards Norwich.

NORWICH CASTLE MUSEUM.

Showing his fondness for intense blue in middle distance.



OLD CARROW GARDENS.

J. J. Cotman.

The Old Carrow Gardens. JAMES REEVE.

Looking across the river Wensum, crowded with wherries, we have Carrow Bridge on our right and the Gardens, with three poplars, along the shore in front of us. In this example the foliage and branchings of the trees are outlined in sepia, an admirable effect being obtained. (See illustration.)

At the Mouth of the Thames.—The Medway. REEVE COLL.,
PRINT-ROOM, B.M.

This drawing confessedly painted from a pencil sketch, 3×4 , by M. E. Cotman—J. J. Cotman seeing it at Mr. Reeve's declared it to be his brother's subject—represents a billyboy with its brown sails spread to the breeze, slowly approaching. Its reflections in the forewater, a floating buoy in the left corner, and a distance of flat shore and shipping complete the picture.

Three Mills near Yarmouth. 8 × 10. THE LATE DR. COTMAN.

St. Nicholas Church in the distance. An example of earlier work painted on whitey-brown or soft paper.

Mousehold Heath. Painted November, 1867. REEVE COLL.,
PRINT-ROOM, B.M.

The foreground of broken, rutted gravel. Its sand and loose stones perfectly expressed. The slopes of heath beyond enriched with bracken and dark green broom. Distance grey inclining to blue. (See illustration.)



MOUSEHOLD HEATH.

J. J. Colman.

St. Giles' Church, Norwich. 16 × 27 J. J. COLMAN, M.P.

St. Giles' in the distance; houses in the middle distance; to the left, trees on embankment; to the right, bushes; roadway in foreground.

Whitlingham Lane. 15 × 26. J. J. COLMAN, M.P.

Marl Pit, Whitlingham. 11 × 16½. J. J. COLMAN, M.P.

Near Whitlingham Church, looking towards Norwich. 15¾ × 27.

J. J. COLMAN, M.P.

Wherry on River crossing stretch of Golden Heathland. 7 × 30.

THE LATE DR. COTMAN.

Bishop's Bridge from near Pull's Ferry, 1870. 15½ × 27.

J. J. COLMAN, M.P.

Bishop's Bridge from the Towing Path opposite Pull's Ferry.

11 × 15. THE LATE DR. COTMAN.

A wherry off the bank on right, and man on the tow-path.

Bridge over the Hollow Road. 14 × 21. THE LATE DR. COTMAN.

The archway in front approached from foreground, on which are two figures.

Lane near Carrow. J. J. COLMAN, M.P.

Boat House at Carrow. 8 × 12. THE LATE DR. COTMAN.

Norwich Castle in the distance to the left.

A Wherry Moored under a Loading Shoot. 10 × 15.

THE LATE DR. COTMAN.

A View from my Grandfather's Garden at Thorpe. R. GELDART.

The Cavalry Barracks, with Norwich Cathedral in Distance.

22 × 35. THE LATE DR. COTMAN.

A woman carrying a child is on the road in front.

Postwick Grove. Signed, "J. J. Cotman, 1873." 19 × 36.

THE LATE DR. COTMAN.

On left, a shady lane on bank of river, which fills the right half of picture. A pencil sketch for this is in the same frame.

Landscape—Evening. Signed. 15 × 25. THE LATE DR. COTMAN.

A clump of trees and cottages, dark against sunset, fill the centre. To right, a green lane in shadow. To left, near water, a horseman with his team. A most interesting work.

Farm House and Rick by the Water's Side. 15 × 27.

THE LATE DR. COTMAN.

Water in front with rushes. Beyond it a rick and cottage to right, and a bar fence with meadow and trees to the left.

The following Water-colours were lent for exhibition to the Norwich Art Circle Exhibition, July, 1889, "Illustrative of Past and Present Norwich":—

House near the Site of St. Augustine's Gates.

Lent by LEATHES PRIOR.

From Castle Ditches, looking towards Royal Hotel Yard.

Lent by H. G. BARWELL.

View from Foundry Bridge. Lent by LEATHES PRIOR.

This list of his works is a short one, but it must not be thought that he was indolent. As a matter of fact, whenever health permitted, he delighted in sketching in the open air. But as he depended entirely upon teaching, his drawings were utilised for that purpose, or were sent at once to the shops. The number and slightness of his unfinished sketches, and his anxiety to be sketching on all occasions, may probably have been a result of the nervous affection from which he suffered. We have sketches on every description of waste paper and we find him, when detained away from home, sending for a shilling box of colours and therewith daubing on the white backs of cartoons from *Punch*. Towards his end he was often in needy circumstances, which were more difficult to support in consequence of his failing health.

In the spring of 1878 he found himself suffering from cancer of the tongue, and went into the Norfolk and Norwich Hospital.

To Mr. Reeve, who visited him there on the eve of the operation, he said, "Here are three sovereigns, all I have excepting what —— owes me. If I die, use this to buy me a shroud." Of course his friend assured him he should be properly looked

after. When the surgeon had successfully performed his duty, says Mr. Reeve, "I again saw him. He seemed to be recovering, but the fit of restlessness was upon him, as I could judge by the activity of his fingers." It appears that he rose very early the next morning, without the permission of the doctor, and went into the Hospital Yard to make a sketch. The result was a relapse, and he had to be carried back to his bed, where he lingered till the 15th day of March.

He left a widow and several children.

Dr. Cotman preserved many bold pencil drawings and studies for colour, which deserve careful examination, as well as one or two unfinished Water-colours.

JAMES STARK.



JAMES STARK.

Joseph Clover.

CHAPTER XVIII.

JAMES STARK. 1794-1859.

AN old waterside house adjoining Duke's Palace Bridge, in the parish of St. Michael Coslany, was occupied for many years by a Scotsman named Michael Stark, his wife Jane, and their family. He came originally from Fife, where his ancestors had held a respectable position for generations. Chemistry being the hobby of his boyhood, his father apprenticed him to an eminent dyer in Scotland. When he was out of his time he went to London and gained much by association with the scientific men of his day. Settling in Norwich, one of the centres of the dyeing business, he prospered and married Miss Ivory, a Norwich lady. He was always experimenting and introduced many improvements into the practice of his art, for which he obtained full credit from his fellow-townsmen. Being a religious man, he and his family became regular attendants at the celebrated Octagon Chapel, which in those days was a Presbyterian place of worship. He had three sons—William, born 1788; Michael, born 1789; James, the subject of this memoir; and one daughter.

James, the youngest of his children, was born on the 19th of November, 1794. Even in early days it was recognised that he was not likely to become as robust as his brothers. He was the pet of the family, and an object of much solicitude to his affectionate parents, who deemed it most important that he should gain health and acquire a general education, so as to be qualified for any other occupation than that of a dyer.

It was at the Norwich Grammar School, then under Dr.

S. Forster, and subsequently under the Rev. E. Valpy, that he met and became attached to J. B. Crome, the eldest son of John Crome, a youth one year older than himself, and who was captain of the school in 1813, before which date Stark had left. It appears that Stark's foremost desire was to become a farmer, and that his father and friends made enquiries, in furtherance of this wish, but, for reasons not recorded, no arrangement resulted, and the youth, left to his own devices, spent his days with his friend, John Berney Crome, accompanying him on sketching expeditions and joining him at work in his father's studio. This led, very naturally, to his becoming articled to the elder Crome, who afterwards treated him as one of the family. The date of the indenture was 1811, and the term three years; but it is evident he had already made considerable progress, for he at once contributed five landscapes, in oil, to the Norwich Exhibition—his third exhibit, having sent to the two preceding exhibitions, in 1809, two *Pencil Sketches after Crome*, and in 1810, *Mill in Oil after Crome*. Thus the agreement for three years, dated 1811, may be looked upon as an indenture entered into to secure for him the advantage of continuing to completion a course of study from which he had already largely benefited. The works he sent to the Norwich Exhibition in 1811 were catalogued as:—

A Scene on St. Martin's River.
View on King Street River.
View on St. Martin's River.

And two others simply called *Landscapes in Oil.*

The same year he sent to the Royal Academy his first contribution, *A View on the King Street River, Norwich.*

In 1812 he was elected a member of the Norwich Society, contributing the following eleven pictures to the Exhibition:—

Scene at Heigham.
Scene at Framingham.
Country Church—Evening.
Bishopgate Bridge.
A Lane Scene.

Two Scenes at Thorpe.
View on St. Martin's River.
A Painting in Oil.
Two Landscapes.

To the Royal Academy he sent one picture, which he called *Cottages.*

His friend, J. B. Crome, had also been elected, and we are told that the two young men took an earnest interest in the monthly meetings of the Society.

1813. To the Norwich Exhibition in this year he sent his largest contribution, the following thirteen pictures:—

Scene near the New Mills.
Scene near Wroxham.
Scene on Mousehold Heath.
Scene at Thorpe.
Scene at Trowse.

View on the River looking towards St. Michael's Bridge.
Country Churchyard—Evening.
 And six pieces simply called *Landscapes*.

His son, Arthur J. Stark, had a portrait of the painter at this period. It is on millboard, $18 \times 15\frac{1}{2}$, by an unknown artist, possibly by one of his fellow-pupils at Crome's studio; a bust, left profile, nearly life-size, wearing a white scarf.

In **1814**, on the expiration of his indentures, he went up to London and sent to the Royal Academy one picture, *A Road Scene*. Also to the British Institution one, *A Village Scene near Norwich*, 20×23 .

In the metropolis Stark became intimate with William Collins, till then a student at the Royal Academy Schools, and about to be elected an Associate, although only twenty-six years of age. His influence upon our young Norwich artist was considerable, and will be found confessed in the reminiscence which Stark forwarded in 1847 to W. Wilkie Collins, when that littérateur was writing the "Life" of his father. Collins was engaged at this time upon his "Bird Catchers."

Stark, referring to this work, reveals so much of his own powers of observation, that I quote his words:—

"I was much impressed with his (Collins') entire devotedness to the subject—every thought, every energy, was directed to this one object. I remember having attended one of Mr. Fuseli's lectures with him, and on our return home he said he had endeavoured to apply all that he had heard to this picture, and acting on one observation in the lecture that 'breadth would be easily given if emptiness could give it,' he determined on introducing more matter into the mass of shadow, and some implements used in the catching of birds were consequently introduced.

“In order to make himself thoroughly acquainted with the process of bird-catching, he went into the fields (now the Regent’s Park) before sunrise, and paid a man to instruct him in the whole mystery; and I believe, if the arrangement of the nets, cages, and decoy birds, with the disposition of the figures, lines connected with the nets, and birds attached to the sticks, were to be examined by a Whitechapel bird-catcher, he would pronounce them to be perfectly correct.

“He was unable to proceed with the picture for some days, fancying that he wanted the assistance of nature in a piece of broken foreground; and whilst this impression remained, he said he should be unable to do more. I went with him to Hampstead Heath; and although he was not successful in meeting with anything that suited his purpose, he felt that he could then finish the picture; but while the impression was on his mind that anything could be procured likely to lead to the perfection of the work, he must satisfy himself by making the effort—even if it proved fruitless. I have perhaps said more on this picture than you may deem necessary; but it was the first work of this description that I had been acquainted with, and the only picture, excepting those of my late master, Crome, that I had ever seen in progress.”

In 1815 he sent to the Royal Academy Exhibition a *Landscape*, and to the British Institution, giving as his address, 43, Wigmore Street, Cavendish Square, *A Forest Scene*, 21 × 23, and *The Bathing Place—Morning—with Boys Bathing*, 24 × 30.

Stark induced his friend Collins to visit, with him, his family at Norwich, and after two or three weeks’ stay there, the friends went on to Cromer. In a letter addressed to his mother and brother, Collins gives us a very pleasant glimpse of the Norwich home-circle.

“NORWICH, 1815.

“TO MRS. COLLINS AND MR. F. COLLINS.

“With regard to the comfort and pleasantness of my situation in the family I am staying with, I cannot hope to give you an adequate idea of it on paper—at least on so small a quantity as I find I have left. Suffice it to say, that Mr. Stark, his wife, and sons are so much to my liking, that I feel as if I had been connected with them by some closer tie than the one that at present exists. He is a fine open-hearted, clear-headed, generous Scot; his wife, born in Norfolk, is in heart a complete second to

him. I cannot tell you how much and how frequently they talk of you both, and wish you here. Mrs. Stark has formed a decided friendship for my mother. I hope this is one reason for my fondness for this family; and about 'his ain kinswoman' old Jamie Stark is continually 'speering.' I have also seen the daughter, who appears to be made of the same material as the rest of the family.

"I have met at this house, and at others in this neighbourhood, some of the most acute and learned men, from whom I learnt enough to convince me that intelligent men are of more service to each other in a provincial place than in London.

". . . . I am quite comfortable; how long may I stay? Send for me if you want me.

"Most affectionately yours,

"WILLIAM COLLINS."

This visit came to an end on the 18th of September, 1815, and Collins returned to town. To the Royal Academy Exhibition, two years later, he sent a portrait of his friend's father, Michael Stark, Esq., which may indicate that the visit to Norwich was repeated. Indeed, Collins gained several patrons in Norfolk through the Starks, and the friendship continued unbroken to the end.

1816. Our artist was soon in town again. We have Crome acknowledging his letter in that long and instructive epistle, dated January, 1816, addressed to James Stark, Esq., 85, Newman Street, London, which we have already printed in the life of Crome (pages 113, 114). It is evident that he was studying the Old Masters. He sent three pieces to Norwich:—

*Cattle, after Cuyf.
Fishing.*

| *Scene near Windsor, in the style of Paul
Potter.*

And to the British Institution, *A Beach Scene*, 28 × 30.

Probably it was during the summer of this year that he spent a short time in Westmoreland. We find him exhibiting two views of Ulleswater next year; and at intervals of a few years returning again and again to this favoured district. Unfortunately we have no recorded history of his excursions other than his paintings. It is not easy, therefore, to determine whether his Lake district pictures were painted as the result of separate

visits, or from sketches made during the first of them. In 1822, he exhibited at Norwich his *Waterfall in Gowbarrow Park, Cumberland*, the seat of the Duke of Norfolk; in 1831, *Rydal Park, near Ambleside*; and in 1844, *A Scene in Cumberland*, both at the British Institution.

1817. In this year he was admitted as a student at the Royal Academy Schools, and, of course, ceased exhibiting there during his period of pupilage. To Norwich, however, he sent twelve pieces, viz. :—

A Scene on the Thames.

A Grove Scene.

A Sketch from Wilson.

Lambeth Palace. Unfinished.

Sketch of the Altieri Claude.

Sketch from Wilson.

Sketch from Gainsborough.

Ullswater—Morning.

Evening.

Lane Scene.

A Beach Scene.

His picture called *Boys Bathing*, 21 × 23, bought by the Dean of Windsor, won for him the premium of fifty pounds, offered in 1817 by the British Institution, where he continued to study in the Painting School, with Vincent for a companion.

Shifting his quarters to 85, Newman Street, he sent to the British Institution :—

A Lane Scene

21 × 16

The Country Churchyard (*vide* Gray's "Elegy")

36 × 44

Entrance to a Forest

26 × 28

Fishing

51 × 61

The piece called *Flounder Fishing* was bought by Sir John Grey Egerton in 1818.

1818. To the Norwich Exhibition, this year, he sent two pictures—*The Interior of a Cow-house* and *A Lane Scene*. There appeared also his *Portrait* by Joseph Clover, canvas 29½ × 22, to which he had painted the landscape background. It represents him seated on a bank, under trees, sketching in crayon. His face, in three-quarter view turned towards the spectator, is smooth, oval, and boyish, with a good square forehead under an ample quantity of hair brushed upwards without a parting. No one who

studied the features of this young man of twenty-four could fail to see in them the promise of an earnest and successful career. (See illustration, page 444.)

This portrait of James Stark is in the possession of his daughter, Mrs. Bolingbroke. Illustrated in the N.A.C. Catalogue, 1887, of the Stark Exhibition.

To the British Institution he sent five works, viz. :—

Lambeth, looking towards Westminster Bridge. 52 × 70.

Which gained the British Institution prize of £50, and was bought by the Countess de Grey.

Penning the Flock. Canvas 34 × 44.

A flock of sheep driven by two men and a dog into a fold on a hillock to the right. A river winds in the distance to the left, past a wooded hill. Evening glow. Bought by the Marquis of Stafford; is now owned by the Duke of Sutherland.

Landscape and Cattle. 22 × 26.

Lake Scene. 36 × 46.

Bishop's Bridge, Norwich. 37 × 48.

Noticeable for the successful treatment of the blue sky slightly obscured by warm haze, against which tower the steeples and cottages on the shore.

To the Society of Painters in Oil and Water-colours, Spring Gardens, Stark and his neighbour, Vincent, contributed as exhibitors each four oils, Stark's bearing the titles :—

Landscape and Cattle—Spring.
Scene on the Beach at Cromer.
Lake Scene.

Grove Scene near Norwich—Autumn.
Bought by Sir F. Chantrey.

And, in 1819, to the same Institution, “four exquisite little scenes from Nature. There is here and there a little too much

making out, but the tone of all is very sweet, and the management altogether excellent." They are catalogued as:—

A Cottage Scene, near Norwich. | *A Grove Scene.* Two pictures.
Landscape and Cattle.

These pictures secured for him commissions from Lord Northwick, Sir George Beaumont, Sir Francis Freeling, and Mr. Watson Taylor. It was recognised that no artist could paint English scenery, with all its homely charms, more naturally or with greater power, and that if he continued as he had begun, success was assured.

To the Norwich Exhibition in 1819 he sent only one piece, and that of *Cattle, after Potter*.

To the British Institution, three pieces:—

Grove Scene. . 18 × 22.

A beautiful "con amore" study. Purchased by J. Alnutt.

Sailing Match at Wroxham, near Norwich. 53 × 74.

The return of the vessels, with broad spread of sail, happily contrasted by the figures on the shore. Very Flemish. Bought by J. J. Bullock, Esq. 60 guineas.

Interior of a Cow-house. 46 × 54.

Full of character and well-detailed truth. Purchased by James Sedgwick.

Unfortunately his health failed—abstention from work for three years was talked about—so he gave up his studio in Newman Street and went home to Norwich.

The illness seems to have been a serious and painful one, so much so that he was absolutely unable to paint for a time. However, to the Norwich Exhibition he sent *A Landscape*, and to the British Institution, *A Grove Scene*, size 38 × 53, just to keep his name in the Catalogues. Happily his native air and home comforts restored him to comparative health, and he soon got to work again. The twelve years which he spent in Norfolk

had one result that always gave him pleasure. He came to be known as "Stark of Norwich."

1821. This year was an eventful one. In April his old friend and master, John Crome, passed away; and, on the 17th of July, James Stark married Elizabeth Dinmore, of King's Lynn. The honeymoon was spent at Yarmouth; and, after a while, we find him settled again at Norwich, occupying a small house next door to that of his father. There he remained for some years, and there his two daughters were born.

The first-fruits of his convalescence sent to the Norwich Exhibition tell of excursions to Yarmouth, and in the immediate neighbourhood of Norwich, viz. :—

<i>A Scene at Stratton. Seven miles on the Cromer Road.</i>	<i>Mackerel Boat Going Out.</i>
<i>Two Grove Scenes.</i>	<i>A View of Thorpe.</i>
<i>Scene on the River Yare.</i>	<i>A Scene near the New Mills.</i>
	<i>A Sketch in Oils.</i>

To the Academy he sent, after an absence of six years from its walls, *A View at Thorpe, near Norwich*; and to the British Institution, three pictures :—

<i>A Landscape</i>	27 × 35
<i>A Grove Scene</i> (bought by T. Phillips, R.A. 21 guineas)	26 × 36
<i>The Banks of the Yare</i>	38 × 85

The first and second of these were commended as "capital performances."

1822. It was at this time he began to think about reproducing some of his works by etching. He made several experiments, but the success was hardly such as would satisfy his artistic sense, and he proceeded no further, preferring to devote his time to the brush, and leaving reproduction to those who were expert engravers. It is probable that his thoughts about etching were induced by Cotman's acknowledged successes in that direction. But Stark was the reverse of Cotman in everything, and he had the wisdom to acknowledge the limits of his powers. He had already scored as a realistic landscape painter, and was not impelled either by ambition or necessity to try any

other branch of Art. Nevertheless, some half-dozen little etchings by him are in the Reeve Collection, Print-room, British Museum, one of which is here reproduced:—



ETCHING BY J. STARK.

To the Norwich Exhibition in 1822 he sent eight pictures, viz :

Sheep-washing.

Lane Scene.

Scene near Caister.

A Grove Scene.

Gipsies Encamped.

Waterfall in Gowbarrow Park, Cumberland.

And two *Landscapes.*

He also contributed *A Landscape* to the Royal Academy, and to the British Institution:—

Scene at Bixley, near Norwich

27 × 31

And a *Landscape*

27 × 33

which were bought by Mr. F. Freeling for 42 guineas.

In 1823, for some reason, probably lack of health, his contributions to the Norwich Exhibition consisted only of two

Landscapes and *A Study from Nature*; while to the British Institution he sent one picture, *A Landscape*, 30 × 26, which was bought by M. M. Zachary for 17 guineas.

Here I will name a few pictures, which, from their style or for other reasons, may be considered the work of this time. All were exhibited in the Norwich Art Circle Exhibition, 1887.

Gipsies Encamped. Canvas 14½ × 19¼. MRS. BOLINGBROKE.

An avenue of beeches, gipsies' tent, with figures round fire, in right foreground; donkey in left. A roadway down the centre, with open country beyond.

Wood Scene, with Gipsy Encampment. 12¼ × 17¾.

Sold in the Ms. de Santurce Sale, 1891, for 220 guineas.

The Grove. Panel 19½ × 27½. HUMPHREY ROBERTS.

A roadway through a plantation of trees. In the foreground, a woman and child driving two cows. A fence, behind which are a man and cattle to the left. Between the trunks of the trees a glimpse of open country. An unusually rich work painted in a deep golden tone. Illustrated in the N.A.C. Catalogue. Sold in the Andrew's Sale, 1888.

Near Stratton Strawless Common. Panel 20¼ × 31¾.

A roadway in left centre leading through a wood, into which a woman and two children are entering, carrying sheaves. Open country to extreme right. Donkeys in foreground. Sold in the Andrew's Sale, 1888, for 430 guineas.

Mundesley, near Cromer. Canvas 25 × 31. MRS. BOLINGBROKE.

A woman and boy on the beach. High ground to the left, with two cottages approached by steps. Boats drawn up on the sand to the right, with fishermen. In the distance a reach of cliff and open sea to the right. The horizon is low; and the sky, with weird clouds, occupying more than two-thirds of the height of the picture. This work shows considerable development. The texture of sand and grass well rendered. Lithographed, N.A.C. Catalogue.

River Scene. Panel $9 \times 14\frac{1}{2}$. MRS. BOLINGBROKE.

To left, cows on river bank and the brown sails of two hay barges beyond, are relieved against the golden sunset. Open river to right, with two men in a boat hauling a net. On opposite bank is a post, windmill in distance. Masterly and broad.

A Dykehead. Panel $11\frac{1}{4} \times 16$.

A rush-grown pool to the left centre foreground; beyond it, a slope with sheep, the shepherd on the hill-top, over which a windmill on the left. To the right, in middle ground, a group of six trees, under which two donkeys are standing. A distant stretch of marsh land, bounded by hills beyond. This beautiful little pastoral, formerly the property of G. E. Bolingbroke, and later of J. J. Colman, M.P. Lithographed in the N.A.C. Catalogue, 1887.

A Landscape. $17\frac{1}{2} \times 15\frac{1}{2}$. J. J. COLMAN, M.P.

In the foreground a stream with a footbridge, which a woman, child, and dog are crossing. A group of trees and a cottage are beyond. A roadway and open distance on the left. Bought from Weston's Sale at Thorpe, December 11th, 1855.

Ferry on the Wye. Canvas 19×29 . MRS. BOLINGBROKE.

Looking across the river we have in front a man in a boat, and ducks, and on the right bank a group of cows. In the middle distance, beyond them, under trees on the bank, the ferry-boat, with horses and a cart in it, is about to cross to the opposite shore, where are a mill and a cottage. A range of hills in the distance.

Here I will mention three little panels, which were sold in the Barton Sale at Christie's, May 3rd, 1902.

A Woody Landscape. Panel $13 \times 18\frac{1}{2}$.

In the foreground a man is filling a water-cart from a stream. Trees beyond. Cows on the left. 360 guineas.

The Edge of a Wood. Panel $7\frac{1}{2} \times 10$.

A peasant crossing a rustic bridge and three cows on a road.

A Road through a Wood. Panel $7\frac{1}{2} \times 10$.

A farmer on a white horse, with sheep. A village seen in the distance beyond the wood. 130 guineas.

Fair on the Banks of the Bure. 35 × 54. MRS. BURNS.

Near the ruins of St. Benet's Abbey and the old Draining Mill. This picture was sold at Christie's on March 19th, 1892, with the collection of W. Henry Bullock, M.P., of Faulkbourne Hall, Essex. After an exciting contest, left finally to Messrs. Gooden and Agnew, it was secured by the latter for £1470. Since purchased by Mr. W. H. Burns; it is now in the collection of his widow at Mymms Park, Hatfield, Herts.

1824. To the Norwich Exhibition *A Landscape.* To the British Institution:—

<i>Sheep washing—Morning</i>	57 × 48
<i>Moonlight on the Banks of the Yare</i>	30 × 36
<i>A Scene near Norwich</i>	32 × 39

and to the first Exhibition of the Society of British Artists, Suffolk Street, Pall Mall:—

A View on the Yare at Thorpe, near Norwich.
Gipsies Encamped.
Wood Cutters.

Sheep washing—Morning. Canvas $32\frac{1}{4} \times 44\frac{1}{2}$.

REV. H. H. CARLISLE.

Is given to this year. It represents a pool of water to the left, a portion of which is enclosed by hurdles. On the right bank, under a beautiful grove of trees, the flock of sheep is kept together by a man and a dog. Another man, standing in the water, is receiving and washing the sheep handed to him by a third man. This is a charming work, whether considered for its technique, its fresh colouring, or its admirable light. Illustrated in the N.A.C. Catalogue, 1887.

This work was sold March 25th, 1893, at Christie's (size given as 32×42), 550 guineas.

Boys Fishing. Panel $14\frac{1}{2} \times 11\frac{3}{4}$. J. J. COLMAN, M.P.

In front of the gable end of a ruined cottage. Foreground, water shaded with silver birch trees. Bought of Canon Davey.

Small Landscape, with Boys Bathing (1825). $4\frac{1}{2} \times 6$.

NORWICH CASTLE MUSEUM.

Formerly the property of Alderman Davey. Bought from his son, Canon Davey, November, 1895, by J. J. Colman, M.P. Colman Bequest.



BOYS BATHING.

J. Stark.

In 1825 seven pictures by him were hung at the Norwich Exhibition, with the titles:—

Landscape, with Gipsies.
Scene at Ranworth.
Scene at Thorpe.

Two Scenes at Trowse.
And two simply called *Landscapes.*

He sent also one *Landscape* to the Royal Academy, two to the British Institution, and to the Society of British Artists three pieces simply called *Landscapes.*

To the British Institution :—

<i>A Woody Scene.</i> Bought by T. Phillips, R.A. In 1863 the property of Sir M. W. Ridley, M.P.	<i>Gipsies Encamped.</i> Bought by M. M. Zachery.
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In 1826 he exhibited only two pieces, both called *Landscapes*, at the British Institution and Society of British Artists.

1827. British Institution :—

<i>Scene in Gunton Park.</i> Lord Suffield's Seat. 28 × 34.	<i>A View on the Yare at Thorpe, looking towards Norwich.</i> 28 × 32.
<i>Huntingdon Lock.</i> 45 × 56.	<i>Scene on the Banks of the Yare.</i> 20 × 25.

The Society of British Artists :—

<i>Reedham Mill on the Yare.</i>	<i>Unkennelling at Gunton Park.</i> Seat of Lord Suffield.
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A much admired work of this period is :—

On the Yare, Thorpe, near Norwich. Canvas 24½ × 39½.

Along a road, under a shady avenue in the centre, a man and dog are advancing. Through a gap in the trees on the left the river, with sailing boats, is seen winding across the meadows. In the immediate foreground the road is crossed by a rivulet, which widens on the left into a pond, from which cattle are drinking. To the right is a bridge, with cottages, half hidden by foliage, beyond.

This remarkable combination of the styles of Hobbema and Van der Neer is a fine study of air and water. The deep tones of the trees in the avenue contrasting the liquid shimmer on the water, which extends far into the view. The cattle are wooden and hard, serving as a foil to the glowing softness and light handling of the landscape. Exhibited O.M. 1878. Lent by Miss Godding. Sold in the Saville Onley Sale, 1894, for £539.

View from Thorpe, overlooking Whitlingham. Canvas 16¾ × 23½.
J. J. COLMAN, M.P.

A man is ploughing a field in the foreground. This, with another, *A View of the same*, 9¾ × 14, were bought from Wm. Skipper's Sale at Yarmouth.

A Woody Landscape. $12\frac{1}{2} \times 18\frac{1}{2}$.

A barn; two horses and a drover in the foreground. A pool on left.
Sold in the Renton Sale at Christie's, April 30th, 1898.

A View near Norwich. Panel $17\frac{1}{2} \times 27\frac{1}{4}$.

A man driving sheep down a woody lane; two cottages in distance; a pool on left; gate on right. Renton Sale, 1898, £483.

In 1827 "Proposals" were issued for a work to appear in parts, entitled, "Scenery of the Rivers of Norfolk," from pictures by James Stark, with text by J. W. Roberts, jun., published in Norwich and London. The Duke of Clarence, the heir-presumptive to the throne, promised his patronage, and as he had become King William IV. in 1830, the completed work, in 1834, was dedicated to the King. The volume contains thirty-six plates, engraved on steel, ten of them by George and W. J. Cooke, the others distributed among fourteen engravers. For most of them little panel paintings or pencil drawings were made. As the engravings can be seen in the book, there is no need to describe them. I will only mention such of the originals as I have seen.

Lowestoft Beach, near the Entrance to Lake Lothian. Panel $8\frac{3}{4} \times 12\frac{1}{2}$.

This and the four following owned by the artist's daughter, Mrs. Bolingbroke.

St. Benet's Abbey, on the Bure. Panel $8\frac{1}{2} \times 11\frac{3}{4}$. Fresh in colour; the cattle excellently well drawn.

Burgh Castle. Panel $4\frac{3}{4} \times 7\frac{1}{2}$. Charmingly delicate.

Decoy Pipe for Wild Ducks, at Ranworth on the Bure. Panel $9\frac{1}{2} \times 14\frac{1}{2}$.

Sandling's Ferry, The Close, Norwich. $19\frac{1}{2} \times 25\frac{1}{2}$.

Carrow Bridge, looking towards Norwich. Panel $9\frac{1}{2} \times 12$.

J. J. COLMAN, M.P.

Yarmouth Regatta—The Water Frolic. Panel $14\frac{1}{4} \times 22\frac{1}{4}$. J. A. BACK.

Yarmouth Bridge and Yarmouth Quay. Two Pencil Drawings.

A. J. STARK.

View on the Yare, near Thorpe Church. Panel $13\frac{1}{2} \times 19$.

J. WATSON KNIGHT.

The Island at Coltishall on the Bure. 15×21 . H. G. Bohn's Sale, 1885.

There is a copy of this book in the British Museum with impressions of the plates in two states. Notwithstanding the long list of subscribers, 'tis said, the excessive costliness of production

threatened to render the work a ruinous speculation. A change of publishers, however, resulted in a satisfactory return.

In 1829 Stark contributed to the First Exhibition of the Norfolk and Suffolk Institution, in the Artists' Room specially built for them in Exchange Street. A full account of the inauguration of this new venture, under the auspices of J. B. Crome and Cotman, has been given in my life of the former. (See page 158). It only need be said here that Stark was as enthusiastic as the rest of the associated artists, and that throughout his life he never failed to second the efforts of his dear friend, J. B. Crome. In the circular issued December 26th, 1829, his name occurs as a member of the Committee, the other members being J. B. Crome, J. Sell Cotman, H. B. Love, J. P. Davis, and D. Hodgson, artists; with C. Turner, T. Brightwell, and P. N. Scott, amateurs. There were to be eighty members only—elected by ballot. He also took part in the dinner and conversazione at the Norfolk Hotel, J. B. Crome being Chairman. To the Exhibition he sent:—

<i>Yarmouth Beach.</i>	: <i>Thorpe Old Hall.</i>
<i>Morning.</i>	* <i>View from the Site of Old Thorpe</i>
<i>Felbrigge Heath.</i>	<i>Grove.</i>
<i>Pilot Boats Going Off Early in the</i>	<i>Harrison's Wharf.</i>
<i>Morning. Unfinished.</i>	* <i>Hinsby's Gardens, Thorpe.</i>
: <i>Hardleigh Cross.</i>	And a <i>Landscape.</i>

Those marked with an asterisk are engraved in the "Scenery of the Rivers of Norfolk." This note is mine. Cotman, more business-like in this, would have utilised the exhibition to advertise the book.

To the British Institution he sent *Postwick Grove*, 40 × 53, and to the Society of British Artists two *Landscapes*.

1830. The following pictures belonging to the Norwich period, which ends with this year, are placed together without attempting to date them more exactly:—

Driving Sheep. Panel 7½ × 10.

Roadway in centre. Man driving sheep in foreground. Gravel banks on either side, with trees above. Open country beyond. Painted with free "touch and lift," the clouds particularly good. Old Masters, 1894. Holmes' Sale (1903), 140 guineas.

Landscape and Cattle. Panel $19\frac{1}{2} \times 26\frac{1}{2}$.

Cattle are walking through water in the left foreground, followed by a man and dog. Immediately beyond them a clump of trees and a thatched cottage. Open country on the right, with a post-supported windmill and cottage in the distance. This beautiful little picture was exhibited in the Old Masters' Exhibition, 1878. It is rich and full, generally Hobbema-like, excepting that the greens are fresh. A most satisfactory performance. Heritage Coll., 1876, 240 guineas. Holmes' Sale, 1903, 700 guineas.



LANDSCAPE AND CATTLE.

*J. Stark.**Driving Cattle.* Panel $7\frac{1}{4} \times 10$.

Roadway to left, with men driving cows. A pool of water in right foreground, palings and trees beyond. The edge of a wood. Impasto solid and enamel-like. Touch free and crisp. Holmes' Sale, 120 guineas.

The Last Load. Millboard $17\frac{1}{2} \times 23\frac{1}{2}$. F. E. WATSON.

Roadway in centre of picture winding through wood; between the trees a cottage is seen to the left. The harvest waggon and horses in centre foreground. A man and a woman working in corner of a field to the right.

The Forest Pond. Panel $17\frac{1}{2} \times 23\frac{1}{2}$. F. E. WATSON.

Trees and footpath to left centre. A man sitting on trunk of felled tree in foreground to left. A shady pool to right centre, in which cows are standing; trees beyond.

A Mill Stream. Panel $15 \times 20\frac{1}{2}$. REV. C. TURNER.

Thatched cottage and trees to left. Bridge in centre. Water in right foreground, with two men fishing from a boat. Meadow to right.

A Mill. Panel 14×10 . J. BEAUSIRE.

A mill—apparently on a Norfolk Broad—with people in a punt at a small landing-stage. The trees and landscape highly finished.

An Old Gravel Pit. Millboard $13 \times 16\frac{1}{4}$. REV. C. TURNER.

High gravel bank to left, with trees at top. Donkeys in front, with a pool of water in the foreground. Cottage in centre. Trees (two dead), and a woman between them, to the right.

Road Scene and Cottage. Millboard $16 \times 12\frac{1}{4}$.

SIR SAMUEL HOARE, BART.

A group of trees divided by roadway. Woman and dog in centre. Thatched cottage to right. Water in foreground. Lent to the N.A.C. Stark Exhibition, 1887, by Mrs. Noverre.

Scene at Bradeston. Panel 10×13 . JAMES MOTTRAM.

Trees and man on white horse to left. Two cows, by palings in water, in foreground. Water, open country and windmill beyond, to right.

The Road through the Wood. Panel 22×30 . J. BEAUSIRE.

In early summer. A man on a white horse following a track between oak-trees. In left distance, open country with trees and houses. Sky overcast. This highly-finished work was exhibited at the Glasgow Exhibition.

The Road through the Wood. Panel 12×16 . J. BEAUSIRE.

Is practically a replica of the above.

The Edge of the Wood. Panel $19\frac{1}{2} \times 27\frac{1}{2}$.

Man on white horse to right foreground. Grove of oaks left and centre, through trunks of which cottages and horse and cart are seen. Water with felled timber to left foreground. Bought from G. C. Eaton by J. J. Colman, M.P.



ROAD SCENE AT INTWOOD.

*J. Stark.**Road Scene at Intwood.* Panel $19\frac{1}{2} \times 16$.

NORWICH CASTLE MUSEUM.

In the foreground a stream crossed by a footbridge, to the right of which are cattle standing in the water. Roadway beyond, with a cottage amid trees. A woman and a dog on the path. This charming little picture was bequeathed to the Museum by Miss Wilson.

The Keeper's Cottage. Panel $14\frac{1}{4} \times 18\frac{3}{4}$. THOMAS WELLS.

On roadway in front, a man, on pony, talking to a woman and child. Trees to the right beyond which the keeper's cottage is seen. On the left are trees, with donkeys.

A Roadside Cottage. Panel $11 \times 14\frac{1}{4}$. JACOB MILLS.

Thatched cottage among trees to left. Water in foreground. Road to right leading to distant church. Woman and child in centre foreground.

Landscape. Canvas $17\frac{1}{4} \times 23\frac{1}{2}$. JACOB MILLS.

Group of trees to left, with two donkeys in foreground. Figures and cottage beyond. Roadway to right centre, with cart and two horses, fields and distant landscape to right.

Landscape. Canvas $15\frac{1}{4} \times 23\frac{1}{2}$. R. WILKINSON.

Roadway through trees to left. Man, woman, and boy, with donkey, in foreground. Undulating country to right. Pool of water in foreground.

Landscape. Panel $19\frac{1}{4} \times 15$. REV. H. J. COLEMAN.

Road in foreground, along which cattle are being driven to a pool in right corner. By the side of the road, half hidden by trees, is a cottage, near which are two men, one on a donkey. Exhibited at Old Masters' Exhibition, 1878.

Landscape. Panel $8 \times 9\frac{3}{4}$. REV. H. J. COLEMAN.

Group of trees in right centre, cottage beyond. Pond and two donkeys in right corner. Road in left centre. Two men by side of bushes, and sign-post in left foreground. Trees in middle distance beyond.

Landscape. Panel $11\frac{1}{2} \times 13\frac{1}{2}$. CHARLES THORN.

Cottages and poplars in centre. Rustic bridge in front, from which a man is fishing. Water in foreground. Roadway to a gate, and trees, on the right.

Landscape. Panel $12 \times 15\frac{1}{4}$.

Road leading through a wood to a village, the church spire of which is seen in the middle distance. Exhibited at the Old Masters' Exhibition, 1878, by S. H. de la Zoete. The De Zoete Collection was sold in 1885.

Landscape and Figures. Canvas $15\frac{1}{2} \times 19$.

Skirts of a forest. Near a cottage on the left a man on horseback is talking to another man standing by a donkey; figures on road in centre; ducks and water to right. Distant landscape seen through the trees. This is very Crome-like. Old Masters, 1878, lent by C. W. Unthank.

Landscape, with Two Cows. 15×19 . HUMPHREY ROBERTS.

Relieved against a dark bank of trees in the middle distance, a red-and-white cow moving from the left along a rutted road in the foreground. The trunk of a tree on the extreme left in front, as well as its foliage, are most carefully detailed.

The Herdsman's Cottage. Panel $13\frac{1}{2} \times 16\frac{1}{2}$.

SAMUEL HARVARD.

Cottage surrounded by trees, at the door of which a woman is standing. A pond and four cows in the centre foreground. Roadway leading to open country on left. Hen-coop in left foreground.

Road Scene, with Ford. Panel $12 \times 15\frac{3}{4}$. SAMUEL HARVARD.

A road track from the front centre passes through a brook, and disappears between two clumps of trees in the middle of the picture. A woman, in red cloak, is advancing from the glade. There is a plank bridge over the brook to the left of the track. Open country seen through the trees to right.

Back of Stoke Mills. Panel 17×23 . J. J. COLMAN, M.P.

Cows standing in the river in the foreground. The mill buildings and trees are on the opposite bank, in the middle of the picture. A cart shed and meadows in distance to the left. Old Masters, 1860. Illustrated, N.A.C. Catalogue, 1887.

The Forest Gate. Panel 21 × 31. NORWICH CASTLE MUSEUM.

A rutted track, leading from foreground under a glade of trees, towards a cottage, just visible through them. A man leading a horse is opening a bar-gate on the left of the road, along which another man is passing. On the right side of the picture is a cottage under trees, enclosed within palings and ditch, the long shadows cast from which across the near foreground enhance the brilliant effect of sunlight beyond. The horse is wooden, and the rut hard. Bought at Mrs. Stark's Sale, St. George's Plain, by the late J. J. Colman, M.P. Illustrated in the N.A.C. Catalogue, 1887. Colman Bequest, 1899.

The Road to the Mill. Panel 8½ × 6½. H. G. BARWELL.

Trees to right, with roadway in foreground. Windmill on rising ground in distance to left. Man on white horse and boy on donkey.

At Lakenham. Panel 14¾ × 13.

Thatched cottage and trees to right, with two boys fishing in the foreground river. Cottage and sheep in distance to left. Lent to the N.A.C. Stark Exhibition, 1887, by Joshua Womersley. Sold 1892.

Runton, near Norwich. Canvas 21¼ × 32. B. E. FLETCHER.

A heath-clad hill, with a windmill a-top, shadowed by a passing cloud and relieved against the bright sky. In the foreground, at its foot, is a brook crossed by a foot-bridge, and on the hither side a man on a white horse, stopping to talk to a pedestrian with a dog.

A Norfolk Lane. Canvas 15 × 12. J. BEAUSIRE.

A lane leading past a high-gabled cottage down to a small pond. A woman, attended by a dog, is standing near the gate. In the left distance, open country. A summer sky. From the Price Collection, Christie's, 1895. 280 guineas.

In 1830 his contribution to the "Artists' Room" consisted of three *Landscapes*. He was very busy finishing the subjects for his book and arranging everything for his removal to London, where he took a studio and dwelling-house, No. 14, Beaufort Row, Chelsea, his address for the next ten years. A special honour had this year been accorded him, viz., his election as President, with Mr. Hodgson for Vice-President.

An Interior.—View of the Old Bake Office, Bank Street, Norwich.

5½ × 8½. J. J. COLMAN, M.P.

Millers and sacks. A large rafter across the ceiling, and an old fireplace at the back. Painted in 1830.

River Scene, with Cattle. 10 × 14½. J. J. COLMAN, M.P.

In foreground, cattle in river to left; behind them a hill, with a house and trees upon it. Open country to the right. Bought at John Joseph Cotman's Sale at Thorpe, 1855.

Forest Scene. Canvas 20 × 27.

Cattle standing in pool on the left. A man with a dog on road approaching a cottage on the right. Trees beyond. Sold in the Renton Sale, Christie's, April 30th, 1898.

1831. To the Norfolk and Norwich Exhibition, in this year, he sent *A Wood Scene*, *A Landscape with Cattle*, and another *Landscape*; and to the Royal Academy his *Market Gardeners at Battersea*.

At the British Institution he was represented by:—

Shipmeadow Lock, on the Waveney. 55 × 72.

Painted for the "Scenery of the Rivers of Norfolk."

Jacques. 46 × 56.

"As You Like It," Act II., Scene I. An unusual subject for him.

View in Rydal Park. 21 × 24.

Seat of Lady le Fleming. The two falls near Ambleside.

Scene in Richmond Park, Surrey. 21 × 25.

And at the Society of British Artists by *A Landscape with Gipsies* and *A Landscape*.

In February he suffered the loss of his venerable father, who died in the 82nd year of his age, at his house at Thorpe.

He had for some years retired from business. In the *Norwich Mercury*, of February 26th, a very honouring memoir of him appeared, in the course of which the indebtedness of the City of Norwich to him for his many valuable improvements and discoveries connected with the art of dyeing is pointed out. The concluding words are: "He was a kind-hearted and benevolent man, a most affectionate husband and father, a warm and inflexible friend. Mr. Stark leaves the world sincerely beloved and deeply lamented by all who had the pleasure of his acquaintance."

Of subjects painted at this period, but not known to have been exhibited, the following may be named:—

Wood Scene. Panel $11\frac{3}{4} \times 15\frac{3}{4}$. H. D. GELDART.

A man and dog on road passing among trees to left centre. To the right of road cottages are seen between the trunks of the trees; a footpath leading to open country, to right. N.A.C. Stark Exhibition, 1887.

A Wood Scene. Panel 12×16 . G. H. CHRISTIE.

A road to left winding through trees, beyond which is a cottage. A man and woman gossiping on the road; to the right a path to a stile, beyond which lies a park.

Landscape, with Cattle Crossing a Stream 6×10 .

HUMPHREY ROBERTS.

Before a group of beech-trees in centre, three cows are standing in water; a man is following. In the left, mid-distance, a gate and open country. A fresh and crisp little piece.

1832. *A Landscape and Shipmeadow Lock* represented him at the Norfolk and Suffolk Society's Exhibition, and at the Royal Academy *A Landscape*.

To the British Institution he sent:—

Going to Market. 57×45 .
Scene at Battersea. 21×25 .

| *A Watermill.* 30×37 .

But it was to the Society of British Artists, of which

he was a member, that he gave his chief support, sending eleven pictures, viz., to the Summer Exhibition:—

<i>A Landscape with Gipsies.</i>	<i>A Heath Scene.</i>
<i>Elderberry Gatherers at Battersea.</i>	<i>A Scene near Norwich.</i>
<i>Scene from Nature.</i>	<i>A Scene near Battersea.</i>
<i>Scene in Richmond Park.</i>	<i>A Wild Duck Decoy.</i>
<i>A Landscape.</i>	The last five are Water-colours.

and to the Winter Exhibition:

<i>A Wood Scene.</i>	<i>Decoy for Wild Ducks.</i>
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1833. This was the last Exhibition of the Norfolk and Suffolk Institution. Stark was very busy. He sent *A Landscape* to the Royal Academy.

To the British Institution:

<i>A Scene in Barnes Elm Park.</i>	<i>Fishing Boats—Morning.</i> 72 × 56.
24 · 29.	<i>A Landscape.</i> 27 × 35.

To the Society of British Artists, Summer Exhibition:

<i>A Radical.</i>	<i>A Scene in Windsor Forest.</i>
<i>A Scene on the River Waveney.</i>	

and to the Winter Exhibition:—

A Scene on the Yare.

In 1834 Stark had the sad experience of losing his wife—Elizabeth. As she died of consumption there can be no doubt that the Chelsea home had long been under the shadow, and the distress of the three children—Julia Elizabeth, Fanny Cecilia, and Arthur James—can be imagined.

It was arranged that Fanny should be adopted by her uncle, Michael Stark, and that Julia should do her best to superintend her father's home—a task less difficult because he was by nature an easy-going man, devoted to the education of his son, who, even at that early age, showed a tendency to Art. But it can readily be understood that an artist's home without a mother to

direct it, and left in charge of the servant for many hours daily, was too dull a place for a young lady—hence the arrangement about the second daughter. After the funeral of his wife he made an excursion into Hampshire and the Isle of Wight.

This year saw the completion, and publication in volume form, of his “Scenery of the Rivers of Norfolk,” a work which had brought him into friendly association with the Cookes, John Burnett, and most of the landscape engravers.

To the Royal Academy he sent only *A Draining Mill*. To the British Institution:—

Sand-End Common, near Wycombe.

22 × 38.

Puckaster Bay, Isle of Wight. 48 × 58.

Scene in the New Forest. 26 × 28.

Scene in the New Forest, near Lyndhurst.

27 × 36.

To the Society of British Artists, *A Scene near Yarmouth, Norfolk*, and *A Watermill*. The last a Water-colour drawing.

View in the New Forest. Canvas 22 × 30.

Along a rutted track from centre foreground into a clump of trees whose dark mass is relieved against the light clouds, a man on a white horse, following sheep. Two or three cows are in shadow to the right. On the left, a glimpse of open distance and water.

A View in a Wood. Canvas 38 × 50. J. BEAUSIRE.

An autumnal scene in a mid-forest brake. On a foreground of yellow bracken are a man and a dog (the dog is ill drawn). A vista between oak trees forms the background.

1835. Cotman was now established as Drawing-master at King's College School, London, and in occasional intercourse with Stark, visiting him at Chelsea, and being visited by him at Hunter Street. These two artists were so different in everything that it could hardly be expected there should be much sympathy between them. Cotman, the strong, energetic genius, feverishly trying one line of work after another without finding rest, and perhaps too often giving voice to his discontent. Stark, frail and ailing, the height of whose ambition was to reproduce the

nature he saw before him; always happy when slowly building up a picture, touch by touch. He had had the good fortune to find a market, and was satisfied. Thus his life was very uneventful, one year like its predecessor, and only recorded by his work.

To the Academy, in 1835, he sent *A Scene at Battersea*, perhaps the same which in the Anderdon Sale at Christie's, 1879, sold for £409 10s.

To the British Institution, *Cookham Ferry*, 57 × 72, and *Reedham Mill*, 38 × 46. To the Society of British Artists:—

A Landscape.
Bird Keepers.

Near Hastings—Beachy Head in the
Distance.

Here I will mention a picture which I judge to be of this date or a little later.

Coldham Hall, from Bradeston. Canvas 27 × 45 (about).

MRS. BOLINGBROKE.

The foreground, a terrace of Michael Stark's garden; a vase on the extreme right; a tree on the left, with a sun-dial to left of the centre. A lady and two children, one of whom is Miss Fanny Cecilia, the artist's daughter (adopted by her uncle). The view shows us the Swan-neck Reach of the Yare, with a fine range of distant hills. Coldham Hall is seen on the bend of the river.

This picture may probably be the *View from Bradeston Cottage, Norfolk*, which he sent to the British Institution in 1838.

When Stark went into the country for his summer holiday he was in the habit of placing at the bottom of his portmanteau a number of small panels or millboards. He had, in all probability, learned the advantage of sketching in oil from his friend Collins. On his return to town he sometimes developed larger pictures from these, or finished them and sent them out as they were. They are always fresh and crisp, charming records of holiday enjoyment. Several of these became the property of Mr. John Sheepshanks, who presented them with the rest of his pictures to the South Kensington Museum in 1857. As there would be little advantage in attempting to allot them to their several years, I give the list entire.

Fish Ponds, Hastings. Millboard 10 × 13½.

VICTORIA AND ALBERT MUSEUM.

A little rivulet in the foreground of this picture is crossed by some planks. Two boys are on the bank, one dipping water.

Ponds and Windmill, Hastings. Panel 16½ × 12.

VICTORIA AND ALBERT MUSEUM.

A broad, reedy pool, on the further bank a windmill and some cottages.

Landscape—A Woody Lane near Hastings. Millboard 8 × 7.

VICTORIA AND ALBERT MUSEUM.

On the left a gamekeeper, gun in hand, is about to get over a stile. His dog has preceded him, and finds himself confronted by a donkey standing at the entrance of a dark glade through which the path winds. A notice board on the tree by the stile has, in white letters on a blue ground, the words NO DOGS ADMITTED.

This little picture is very fresh and bright—its sky azure and cream with pretty light purple clouds—almost like china painting, against which the oaks at the entrance of the glade raise their citron heads. The light falls on the ground just before the entrance of the darkly-shadowed grove, looking through which one sees the brilliant light of another clearing.

A Distant View of Windsor. Panel 10½ × 8¾.

VICTORIA AND ALBERT MUSEUM.

One looks along a rutted forest road shadowed by a group of beech-trees; onto the bark of the nearest and onto the golden ground at its root, the sunlight is falling. A woman and a girl have just passed from the light, and are descending into the shadowed dip, to the left of which deer are browsing amid the bracken. In the distance beyond them we have a silvery horizon, with the grey round tower of Windsor rising against the lightest part of a cloudy sky.

The foliage of the trees is very small in touch, almost as if scumbled, with dark chrome green where it swings against the sky, and with body-colour yellow where its lower boughs hang before the darker gloom of the forest underwood. There is a freshness and juiciness about the pigments used that gives them the appearance of having been painted yesterday. The impasto also is notable, even on the green foliage and of the brown pink touches used to enrich the nearest tree. The details of the

ferns and grass are carefully rendered with body-colour. These details are not commenced at the front frame-edge, but occur a pace or two beyond. The sky is of *lapis lazuli*, with light floating neutral grey clouds.

Landscape—Driving Sheep. Panel $17\frac{1}{2} \times 25$. MRS. BOLINGBROKE.

Through an opening in a dark glade a road winds its way to the distance. Along this road a man is driving a flock of sheep. On the left is a pool, with trees and cottage beyond. The sky seen through the grove, which is the same as in the next picture. Old Masters, 1878.



MARLBOROUGH FOREST.

J. Stark.

Marlborough Forest. Canvas $17\frac{1}{4} \times 23\frac{1}{4}$. R. J. COLMAN.

A dead tree, with other trees behind, in left centre. Sheep on roadway in the foreground, with a boy on a pony beyond. Open country to the right, with a cottage in the middle distance. R.A., 1850. Lent to N.A.C. Stark Exhibition, 1887, by J. Womersley, at whose sale it was purchased by Mr. Colman for £200. (Illustration.)

An Extensive Landscape with Huntsmen and Dogs. 24 × 36.

In the Santurce Collection. Sold at Christie's, 1891. 210 guineas.

Landscape—Road on the Skirts of a Common. Millboard 8 × 7.

VICTORIA AND ALBERT MUSEUM.

Two figures and some cottages in the middle distance.

Lloyd's Pulpit, Festiniog, North Wales. Panel 10¾ × 13.

VICTORIA AND ALBERT MUSEUM.

A remarkable rock so called, which rises at the margin of a waterfall.
Exhibited at the Society of British Artists, 1837.

Other pictures of the same class are Gen. G. H. Mackinnon's :—

Woodland Scene. Panel 11 × 14½.

Old Masters' Exhibition, 1875.

A Wood Scene. Panel 12 × 15½.

Which Mr. J. T. Mott lent to the Old Masters' Exhibition, 1878. A path through a wood, along which walk a woman, carrying a basket, and a child. A dog follows them, and a donkey is standing under a tree; in the right distance, on the top of a hill, is a windmill.

Marlborough Forest, near Windsor. Millboard 17½ × 23½.

MRS. BOLINGBROKE.

A grove of oaks to left, with open country to the right, with a trunk lying endwise towards the right foreground under the saw of the woodman. The sky is clear blue, with floating clouds.

Marlborough Forest. Millboard 17½ × 23½. MRS. BOLINGBROKE.

Companion to the above. A man on a horse leading another horse through the forest.

1836. The record of his life at this period is to be found only in the catalogues of the exhibitions, as follows :—

Royal Academy :—

A Watermill, Norfolk.

British Institution :

Scene in Westmoreland. 32 × 40.
Marum Hills, Winterton, Norfolk.
 33 × 43.

Scene near Cromer. 37 × 42.
Sheringham Heath. 26 × 30.

Society of British Artists :—

A Grove Scene.
Near Hastings
On the Yare.

Lane Scene.
Cromer Beach.

1837. British Institution : —

Scene near Festiniog, North Wales.
 30 × 39.

Cromer, Norfolk. 36 × 47.
Bird Scavers. 41 × 54.

Society of British Artists :—

Stratton Common.
Mending an Eel-Pot.
Pandy Mill—Falls of Machuo, North
Wales.

Lloyd's Pulpit, Festiniog, North Wales.
 (Victoria and Albert Museum.)
Wood Scene.

1838. Royal Academy :

Scene near Henley.

British Institution : —

Magpie Island, near Henley. 45 × 56.
View from Bradeston Cottage, Norfolk.
 27 × 45.

Mile End, near Henley. 32 × 41.
Scene at Bradeston. 36 × 40.
Windsor Forest. 22 × 27.

Society of British Artists :—

Scene near Henley.
Near Capel Curig, North Wales.
Scene near Festiniog, North Wales

Beach Scene.
Entrance to a Wood.

1839. Royal Academy :—

Fishing.
Ferry on the Thames.

“A good and sound transcript of a truly
 English scene.”—*Art Union Journal.*

British Institution :—

<p><i>Wood Scene.</i> 29 × 36. <i>Scene near Bettws, North Wales.</i> 30 × 36. <i>Scene at Mottingham, Kent.</i> 27 × 34.</p>	<p><i>Going to the Fair.</i> 45 × 57. "A most effective work." <i>Near Guildford.</i> 27 × 32. <i>Entrance to a Wood.</i> 19 × 23.</p>
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Society of British Artists : -

<p><i>On the Ravensbourne, Kent.</i> <i>Hayes Common, Kent.</i></p>	<p><i>Keston Common, Kent.</i> Water-Colour.</p>
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Besides sending these pictures to the exhibitions in London, he contributed five pictures to the "Norfolk and Norwich Art Union," under which title a renewed effort was made to re-establish a series of Exhibitions; Cotman also supporting the scheme and sending six pieces. Stark's five pictures, some of which had already been exhibited, were entitled:—

<p><i>Bird Scarers—A View in Westmoreland.</i> <i>Harlech Castle, North Wales.</i></p>	<p><i>Study from Nature.</i> <i>Winterton.</i> <i>View from Bradeston Cottage.</i></p>
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The Exhibition opened in August at the Bazaar Gallery, St. Andrew's Broad Street, Norwich. Conversaziones, Art Union Guinea Subscriptions; the patronage of the Bishop of Norwich; the earnest efforts of the Committee and their Hon. Sec., R. Leman, Esq., as well as a good collection of three hundred and seventy-two works of Art, only resulted in a return of £236 to the Society, of which £125 was for admission, and £61 Art Union Subscriptions.

The Prizes, several of which were drawings, were:—

		PRIZE.	WON BY.	£ s.
BRISTOW.	<i>Horse Fair.</i>	£10.	Mr. Michael Stark.	
W. LINES.	<i>Buildwas Abbey.</i>	£5.	Mr. G. Sothern.	8 8
T. LOUND	<i>Yarmouth Beach.</i>	£5.	Joseph Redgrave.	
S. D. COLKETT.	<i>Postwick Grove.</i>	£5.	J. Marshall, Esq.	7 10
H. JUDSUM.	<i>Boats on the Thames.</i>	£5.	R. Leman.	8 8
VICKERS.	<i>Chichester.</i>	£3.	Rev. Gordon.	
S. D. COLKETT.	<i>Road Scene.</i>	£6.	Mr. Chas. Winter.	6 6
J. S. COTMAN.	<i>Henley on Thames.</i>	£15.	Rev. Jas. Bulwer.	
J. B. CROME.	<i>Moonlight, Blundestoue.</i>	£6.	James Stark.	

Notwithstanding the fact that several pictures were sold afterwards, the result was hardly satisfactory, and it reflects much credit upon the zeal of the artists and of the committee that the exhibitions were continued. It must have been a real pleasure to Stark to have become the owner of his friend, J. B. Crome's, *Moonlight, Blundestone*.

Stark had the good fortune to be supported by the favourable opinion of the *Art-Union Journal*, which did not hesitate to prophesy about him. As at the time Stark's works did not command good prices, or even sell very easily, the words deserve to be recorded. Announcing the opening of the Norfolk and Norwich Exhibition just mentioned, it said of Stark: "We hope he is not one of those prophets who is without honour in his own land; and that few of the Gentlemen of Norfolk are without at least one of the pictures of this accomplished artist and excellent man. It surprised and disappointed us to find that of his works exhibited at the British Institution only one was 'sold.' A time will come when collectors will regret the chances they have had, and his paintings will be sought for as eagerly as those of others have been when their authors had ceased to cater for a longing appetite to possess them, etc."

Those who remember that, on the 19th of March, 1892, 1,400 guineas was given at Christie, Manson and Woods for his *Fair on the Banks of the Bure, near St. Benet's Abbey*, 35 × 54, and that for his more ordinary works, which were originally sold for £25 or £50, £400 or £500 is often obtained, will admire the acumen of the critic, and regret that the poor artist should have received so small a proportion of the money value of his labours. Possibly he injured himself by asking inadequate prices. This mistake, often made by artists, who thereby depreciate the *commercial* value of their own works, was rendered more injurious to Stark by the price being printed in the catalogue—a foolish practice adopted later even at the British Institution! However, just as medals are increased in value when the die is broken, so, after the death of James Stark the prices have advanced by leaps and bounds.

This was the third year of the London Art-Union, whose

subscription list already amounted to £4,000. We are told that Mrs. Robert Fitch, having won a prize of ten guineas, commissioned Stark to paint a picture.

A Lane Scene. $10\frac{3}{4} \times 14$.

With beech trees; a figure on a white horse and a man standing by, was the result. This was purchased from the executors of Robert Fitch by J. J. Colman, M.P.

Road Scene—A View through Trees. Canvas $16\frac{1}{4} \times 21\frac{3}{4}$.

J. J. COLMAN, M.P.

A figure on a white horse, and a man with dogs in left foreground. Two figures in middle distance. Sheep in roadway, and seen in distance through trees.

A Landscape. $15\frac{1}{2} \times 23\frac{1}{2}$. J. J. COLMAN, M.P.

Before a group of trees and a distance of rising ground is a country road with a donkey and peasants. In the right foreground water and rushes.

1840. This was the last year of his residence at Chelsea, and a time of sickness. He contributed only one picture to the Academy, his *On the Medway*; and one to the British Institution, *Part of Allington Castle, Kent*, 45×39 . "Very true to nature; fine quality of colour and tone, rich and sound."

In the autumn he took up his residence at 10, York Place, Windsor, and for the next ten years produced charming pictures of the river scenery and of the New Forest.

1841. Royal Academy:—

Enlarging the Park, Old Windsor.
"Very excellent."

*Beech Trees near the Statue, looking
towards Windsor Castle.*

Trout Stream. "A happy blending of
vigour and delicacy."

British Institution:—

*Removing the Park Wall, Old
Windsor.* 27×33 .

An Avenue of Willow Poilards.
 31×42 .

Eton College. 37×50 .

In Windsor Great Park. 27×33 .

The Ford Farm. 36×50 .

The following pictures by Stark, exhibited in Old Masters' Exhibitions or seen in private galleries, are placed here on account of their similarity to other known works of this date. As Stark seldom dated, signed, or initialled his works, the utmost difficulty is experienced in placing them.

Landscape. Panel $11\frac{1}{2} \times 15\frac{1}{2}$.

Lent by James Orrock to the Old Masters' Exhibition of 1888. A road at the edge of a wood; on the left, a man and child advancing along a path under the trees towards a house seen through the foliage. In the centre, distant landscape. Blue sky with clouds. Touch precise and firm.

Landscape. $15\frac{1}{2} \times 19\frac{1}{2}$.

Lent by Mrs. M. Colnaghi to the Old Masters' Exhibition of 1891. A road through a wood, along which a man is walking away from the spectator. Blue sky with clouds.

Landscape. Canvas 16×12 .

Lent by Chas. Butler to the Corporation of London Art Gallery, June, 1890. A group of well-studied trees, with a country road passing through, form the main features of this picture. Between the trees is seen the open country, a meadow with two cows, and beyond, low distant hills. The sky shows a careful observance of nature, and is in perfect accord with the landscape. On the road are two peasants and a donkey with panniers, and on the right is a piece of water with rushes.

The Road through the Wood. Upright. THOMAS BARRATT.

This charming little panel, one of the treasures preserved at Bellmoor, Hampstead, shows us a rutted track curving from the foreground along the margin of a forest, the tall oaks of which fill the right half of the picture. Along this path a woman and boy are walking away from the spectator. In the middle distance, on the left, beyond trees and a rough fence, a cow is regarding their approach. The foliage and bark on trunks and boughs, as well as the brambles on the rough ground, are rendered with a free and crisp touch. As the sun is low on the left, the shadows are long, but the afternoon light is admirable, reminding one of Crome.

Landscape, with Rabbit Catchers. 36 × 29. THOMAS BARRATT.

Under a beech, which is deeply rooted on a bank to right of centre, several men are busy rabbiting. Other trees are to right and left, with open country beyond, on the left; sky slightly clouded. This interesting work is probably No. 3 in the following list:—

1842. Norwich Exhibition:—

Mill Stream, near Windsor.

Trout Fishing.

Landscape, with Rabbit Catchers.

Returning from Gleaning.

Source of the Ravensbourne, Kent.

On the Thames.

Ulleswater.

Hayes Common.

Royal Academy:—

The Village Oak. Suggested by the
“Deserted Village”?

Taking up Eel Pots.

British Institution:—

A Forest Bourne. 37 × 33.

Near Windsor. 30 × 39.

Windsor Castle, from Spring Hill. 36 × 32.

In North Wales. 36 × 48.

1843. Royal Academy:—

In Windsor Great Park.

The Gamekeeper's Lodge.

The Forest Oak.

British Artists:—

The Lammas Meadow. 29 × 35.

Going to Pasturage. 30 × 36.

Windsor Castle, from the Fishery at

Black Pots. 35 × 47.

Penning the Flock. 37 × 50.

One of His Majesty's Green Rides in

Windsor. 40 × 30.

I place here five pictures sold in the Marquis de Santurce Sale, 1891:—

Trumps Mill, near Virginia Water

36 × 53

The Weir—Men taking Eel-pots from the River

36 × 52

The Ferry

36 × 52

Windsor Castle

18 × 24

In Windsor Park

11½ × 8

Windsor Castle. 17 × 23½. NORWICH CASTLE MUSEUM.

On a sloping bank in the left foreground, whence an eel-buck juts into the river, men are angling while a woman and child are looking at the catch. In mid-distance is the opposite shore with a dark line of trees, above which towers the grey mass of the distant castle. The sky, which is pale Naples yellow on the horizon, passes into azure with blue-grey clouds above.



WINDSOR CASTLE.

J. Stark.

The Forest Pond. Water-Colour 9 × 11.

REEVE COLL., PRINT-ROOM, B.M.

To left, water and rushes, clay-bank on which cow-parsnips, trees beyond. To right, grass slope with two old trees, one dead. Sky washed with cobalt leaving clouds, which are shaded with grey. Foliage crisply touched with Hooker's two greens. Other colours, yellow ochre, sienna, Payne's grey, and Cologne earth. Centre secured by contrasting dark rushes against the sunny bank. The white flowers are dug out with a knife.

The Stream. Water-Colour 12 × 9. REEVE COLL., PRINT-ROOM, B.M.

Stream emerging below footbridge on right crosses foreground road to left.

I think there can be no doubt about placing here

The Forest Oak. Canvas 33 × 43. NORWICH CASTLE MUSEUM.

The tree stands in a forest clearing, with other trees near on the right and left. In the left foreground a felled log, with woodcutters. In centre a man tying a faggot. On the right, a team of horses.

This fine and solidly painted picture was exhibited first at the Royal Academy in 1843. Then, at the Manchester Exhibition in 1844, and bought by Mr. H. Atkinson for 60 guineas. On the death of that gentleman it was bought by Mr. A. T. Leeming, picture dealer, of Manchester, who sold it to Mr. Colman in 1898 for £375. Colman Bequest.



THE FOREST OAK.

J. Stark.

1844. Royal Academy :—

Heath Scene and Stick Gatherers.

British Institution :—

Wood Scene.
A Watermill.

| *A Scene in Cumberland.*
| *Cottage, near Windsor.*

Gowbarrow Park. A panel 9 × 11.

NATIONAL GALLERY OF SCOTLAND.

1845. Royal Academy :—

A Road through the Forest.
Milking Time.

A Mountain Stream.

British Institution :—

A Glen. 64 × 54.
The Deer Park, Bolton. 32 × 28.
Near Bolton Abbey, Yorkshire. 35 × 40.

View at Stourhead. Seat of Sir H. R.
Hoare, Bart. 37 × 52.

A Glen. Canvas 49½ × 39. J. A. BACK.

A mountain torrent rushing between boulders to foreground. High rock crowned with saplings on right. A man with a fishing-rod, and a dog to left of centre. Lithographed, N.A.C. Catalogue, 1887.

1846. Royal Academy :—

A Roadside Cottage.
A Glen.

On the Wharf.

The British Institution :—

The Park Stile. 27 × 22.
Scene from Nature. 28 × 34.

A Roadside Inn. 32 × 28.

1847. Royal Academy :—

A Watermill.

Environs of the New Forest.

British Institution :—

A Forest Lane. 38 × 32.
Morning. 28 × 34.
Making Eel Bucks. 36 × 43.

Returning from Pasture. 28 × 34.
St. Leonard's, Windsor. 41 × 37.

1848. A busy year, notable also because his son, A. J. Stark, made his *début* as an exhibitor at the British Institution with a *View of Eton College*, 16 × 21, and at the Royal Academy

with *A Watermill*. He used his father's address, 10, York Place, Windsor.

To the Norwich Exhibition, Stark sent:—

The Deer Park, Bolton.
Going for a Ride.

| *A Mountain Stream.*
| *A Watermill.*

Royal Academy:—

Windsor Great Park.
A Forest Pond.

| *A Lane Scene.*



SHEEP-WASHING.

J. Stark.

The Sheep-washing. Canvas $23\frac{1}{4} \times 31\frac{3}{4}$. J. J. COLMAN, M.P.

Is probably that next mentioned, and may be compared with the canvas, $23 \times 29\frac{1}{4}$, which was lent by J. A. Back to the N.A.C. Exhibition, 1887. Here we have the river to the left winding away to the distance. On the higher slope of the bank, to the right, is a clump of trees with a penned-in portion of the water below, where a man is standing to receive and wash the sheep handed to him by another on the bank. This picture is a little dark, and somewhat Nasmyth-like in the neat touch on the oak foliage. Mr. Colman bought it at Christie's in 1897, £483.

British Institution :—

Sheep-washing. 23 × 29. | *The Flemish Farm, Windsor.* 19 × 23.

Society of British Artists :—

Peter-Boats on the Thames. | *Shower passing off.*

In regard to the apparent duplication of pictures by the Artists of this time, it should be remembered that the Norwich Exhibitions were held at an early part of the year to enable Artists to send their pictures again to other Exhibitions, and that the Society of British Artists specially admitted pictures that had been exhibited elsewhere. The sizes when rarely given are not always exact. A *Sheep-washing* was sold at Christie's, March 24th, 1893, for £577.

1849. Norwich Exhibition :—

Sheep-washing. | *Gipsies Encamped.*
Dead Game.

Royal Academy :—

Hethersett Church, Norfolk. | *Beeches in Savernake Forest.*
A Forest Village.

British Institution :—

Buck Shooting in Marlborough Forest. | *Wood Scene.* 27 × 33.
42 × 54.

In 1850, for the sake of his son's Art-education, Stark left Windsor, and took a house at 35, Norfolk Street, Strand. From this time both father and son became companion exhibitors. Although the latter, educated entirely away from Norwich, will hardly come within the strict limits of our purview, yet one cannot fail to see in his paintings much of the teaching of his father. He became especially gifted as a cattle painter—that is to say, it is the cattle rather than the landscape surroundings in his pictures that give the most pleasure. We presently find him putting in the animals in his father's pictures.

Royal Academy :—

Marlborough Forest.
Forest Scene.
Windsor.

Betws-y-Coed Bridge.
Donkey and Foal.

British Institution :—

Eel Fishery on the Thames. 28 × 34.
A Back Stream. 27 × 33.

Marlborough Forest. 32 × 29

Forest Scene. Canvas 17 $\frac{1}{4}$ × 23 $\frac{1}{4}$. MRS. BOLINGBROKE.

Group of beech-trees to right centre, with a roadway in front, on which are a farm-labourer with two horses and a woman. Open country to left.

1851. Royal Academy :—

Windsor—Morning.
A Forest Farm.

Bolton Abbey.

British Institution :—

Heath Scene. 38 × 52.
On Yarmouth Beach. 16 × 20.

A Forest Wood Yard. 44 × 53.

1852. Norwich Exhibition :—

Heath Scene.
Landscape.

Forest Scene.
Windsor Forest.

Royal Academy :—

On the Banks of the Yare.
Going to Market.

A Country Churchyard (vide "Grey's Elegy").

British Institution :—

Heath Scene. 23 × 26.
A Village Timber Yard. 25 × 34.

The Sportsman's Rendezvous. 49 × 70.
(The animals by A. J. Stark.)

This was the last year in which the dimensions of the pictures were given in the Exhibition Catalogues of the British Institution. In lieu thereof the society adopted the very injurious practice of publishing the Artist's prices!

Society of British Artists :—

Teal and Wild Duck.

1853. Royal Academy :—

Eton College.

| *Penn Rocks, near Tunbridge Wells.*

British Institution :—

The Warren, Eridge Park. Price,
£35.

Near Tunbridge Wells. £40.
Eridge Rocks. £25.

1854. Royal Academy :—

Buckhurst Park.
In Sussex.

Near Windsor.

British Institution :—

Afternoon. (The animals by A. J.
Stark.) £100.
Keston Common. £20.

| *Buckhurst Park.* £25.
| *A Trout Stream.*

In **1855** Stark removed to 41, Fitzroy Square, and sent to Norwich three pieces which had already been exhibited in the metropolis.

Norwich :—

Windsor Castle.
On the Wharf.

| *Penn Rocks, near Tunbridge Wells.*

Royal Academy :—

A Forest Brook.

| *A Farmyard.*

British Institution :—

Brockham, Surrey. £40.

| *The Mole near Dorking.* £25.

1856. Moving to 21, Cardington Street, Hampstead Road, he sent to Norwich for the last time :—

In Sussex.

| *A Coast Scene.*

Royal Academy :—

Changing Pasture. | *On the Mole.*

British Institution :—

The Tithe Farm. £20. | *Northland, Sussex.* £50.
Feeding Poultry. £20. | *A Farm Pond.* £25.

1857. Stark and his son now took a studio at Langham Chambers, Langham Place.

Royal Academy :—

Marlborough Forest. | *On the Norfolk Coast.*
In Sussex.

British Institution :—

A Farm in Sussex. £20. | *On the Meadows.* £25.
Moorhen Shooting. £25. | *Passing the Loch.* £50.

1858. Royal Academy :—

Rokeby Park. | *Ruins of a Church.*
Entrance to a Wood.

British Institution :—

Sheep-washing. £25. | *A Tributary to the Greta.* £40.
A Brook. £15. | *Near Rokeby.* £30.

1859. Royal Academy :—

A Watermill.

British Institution :—

The Banks of the Yare. £15. | *Gipsies Encamped.* £25.
Meadows near Norwich. £15.

These were his last exhibited works. He had all through his life been delicate, and of late years had visited health resorts quite as much on this account as to gain opportunities for fresh

subjects. Although at times a great sufferer, from calculus, he worked steadily almost to the end. Indeed, he had scarcely finished his pictures for the season when a severe attack compelled him to abandon the easel. He died on the 24th of March, 1859, at his residence in Mornington Place, Regent's Park. At his particular wish, his body was taken to Norwich, and buried in the Stark enclosure in the Rosary Cemetery, where lie also his father and mother, besides ten other members of the family.

Stark had the misfortune, which is too often the lot of a hard-working Artist, that he did not live to see his works adequately valued. The die had to be broken before the medals were esteemed. From the following list, it will appear that he hardly received for the very best of his pictures as much as has since been paid for the least of them:—

<i>Cadmere End, near Wycombe</i> , in the Anderdon Sale at Christie's, 1879	170 gns.
<i>The Thames, Battersea</i> (1835?), in the same Sale	390 "
<i>Trumps Mill</i> , in the M ^s de Santurce Sale, 1891	525 "
<i>The Weir</i> , ditto	451 "
<i>The Ferry</i> , ditto	341 "
<i>Wood Scene, Gipsy Encampment</i> , ditto	231 "
<i>Norfolk Landscape</i> , ditto	315 "
<i>Fair on the Banks of the Bure</i> , Christie's, March 19th, 1892	£1,470
<i>Woody Landscape</i> , Price Sale, 1892	£682
<i>Road through the Wood</i> , ditto	£378
<i>Norfolk Scene</i> , Wallis Sale, 1893	£283
<i>Scene in the New Forest</i> , Onslow Sale, 1893	£304
<i>Forest Scene</i> , Selwyn Sale, 1894	£367
<i>Woody Landscape</i> , Onley Saville Onley Sale, 1894	£399
<i>Norfolk Lane</i> , James Price Sale, 1895	£294
<i>Country Lane</i> , Goldschmid Sale, 1896	£436
<i>The Pedlar</i> , Christie's, February 29th, 1896	£436
<i>Woody Road Scene</i> , Christie's, June 20th, 1896	£273
<i>Coast Scene</i> , Christie's, February 13th, 1897	£210
<i>Sheep-washing</i> , ditto, May 8th, "	£483
<i>View near Norwich</i> , Renton Sale, 1898	£168
<i>A Forest Scene</i> , ditto	£178
<i>Marlborough Forest</i> , Wallis Sale, 1899	£236
<i>Woody Landscape</i> , De Falbe Sale, 1900	199 gns.
<i>Landscape</i> , Hope-Edwards, 1901	378 "
<i>Woody Landscape</i> , Barton, 1902	378 "
<i>Landscape and Cattle</i> , Holmes, 1903	700 "



The Valley of the Harwar, Thespe, by James Stark.

No better example of his style can be wished for than that we possess in the National Gallery of British Art—Mr. Tate's beautiful building on the Embankment. We do not know when it was painted, but it was in the painter's possession at the time of his death, and was purchased for £400 in 1886 from his son, Mr. A. J. Stark, by whom it had been exhibited at the Old Masters' Exhibition, with money from the Richard Charles Wheeler Bequest. It represents:—

The Valley of the Yare, near Thorpe, Norwich.

Canvas $34\frac{1}{2} \times 53\frac{1}{4}$.

In a rich golden cornfield on a slope, skirted on the left by a rutted road, a waggon, with a team of three horses, is being loaded with wheat sheaves, while four or five reapers, a woman among them, are enjoying their mid-day meal and siesta on the grass in the near foreground. Near the left margin of the picture, towering against a luminous sky, is the ruined shell of a church keeping watch and ward over its ancient God's Acre, which is separated from the road only by broken fencing and a decrepit oak. From this dark clump a hedge, also dark, descends the slope across the picture, bounding the sunny cornfield and separating it from the campaign which stretches away to the distant horizon. Grey clouds, weirdly-shaped, lean forwards from the right, indicating the direction of the wind. The clear of the sky is pale ultramarine, melting into amber on the horizon.

Stark's works seldom approach those of his master, Crome, in the leading quality of light. Indeed, they are rather to be called "pleasing" than "learned." They may be described as less simple in subject, more petite and precise in touch, and fresher in colour. Nevertheless, they are most agreeable transcripts of English scenery, appropriately peopled and popularly treated. John Crome could be satisfied with a simple foreground slope and a single tree, the dark touches would be so supported or led up to by others of graduated degree that their presence and extent would be less evident. Often, too, he would unite the whole surface with one dominant mellow tint, generally of a greenish hue. Not so Stark. Both his dark touches (generally Cologne earth), and his flake-white lights are pure, sharply defined, and often in

sudden contrast. He frequently allows each of his various colours to assert itself—pure and untuned in some part or other of his picture. Variety was his aim, and this he succeeded in obtaining quite as often by the multiplicity of objects as by enrichment.

But perhaps another point distinguishing Stark among his contemporaries was his texture. This, as produced by his ever changing touch, is admirable. Thus he would adopt for his architecture a flat, square touch; an up and down or diagonal touch for his foreground, stubble, or grass; a drop-and-lift touch for his foliage, and a sweep for his distances. In his hand difference of texture would suffice to distinguish—say a stubbled cornfield from a rutted road, though both might be sienna in colour. In the same way he would scatter dead, shrivelled oak leaves upon the foreground by sharply dropping and lifting a well-loaded brush.

His trees, often elaborately branched and neatly foliated, are built up with touches of light and dark colours in abrupt and sharp contrast. As to the choice of pigments for his skies, it may be observed that he was partial to a bright Naples yellow, and that the grey of his clouds is more neutral than that of Crome; he evidently admitted black into it.

His cloud-forms were more square. In the picture just considered they simulate faces or dragon shapes, with yellow light streaming through their gaps. The mid-distance trees are massed and dark, between them gleam and flash the bends of a river. One bend is amber, the next pale blue.

It must be admitted that his figures are poorly drawn. His white horses appear short and weak of leg. All are, however, brightly spotted in. He was very conscious of his weakness in animals, and often permitted his son, A. J. Stark, to put them in for him.

This son was himself a painter and exhibitor of landscapes of the same class as his father's. But, as his education was entirely a London one—in the schools of the Royal Academy, &c.—he never claimed any Norwich inspiration. Being a frequent contributor to the London exhibitions, his canvases, distinguished by their well-drawn figures and textureless painting, are well-known.

James Stark neither signed nor initialled his works, considering that they were sufficiently signed in every touch, some of them have been given to Crome; and others, quite unworthy of his brush, have been attributed to him. His pictures are thoroughly English, yet their originality prevents invidious comparison with the works of his contemporaries. Indeed, we find in them unaffected realism rather than any ambitious pretence to genius. There was very little change in his style from first to last—yet it must be remembered that his works always gave promise of greater things to come.

While it may not be pretended that James Stark had the poet's gift of imagination, or that he ever attempted to compose a subject, it can be safely asserted that no one excelled him in transferring to canvas a close representation of beautiful Nature.

Of portraits of her father, Mrs. Bolingbroke has that by Clover, already mentioned, showing him sketching when about twenty-four years of age. Also Hefferman's bust, exhibited at the Academy in 1818.

Her brother, A. J. Stark, preserved Elliot's crayon portrait of the painter in his later time, and a pencil sketch of him by his friend, William Collins.

GEORGE VINCENT, 1796—1831(?)



GEORGE VINCENT.

Joseph Clover.

CHAPTER XIX.

GEORGE VINCENT. 1796—1831(?)

GEORGE VINCENT, the high character of whose works was not realised till thirty years after his decease, was the son of James Vincent, a Norwich weaver and shawl manufacturer, of St. Clement's Church Alley. According to the church register, he was born in the parish of St. John-at-Timberhill, on the 27th of June, 1796. Sent early to the Grammar School, he there became the companion of John Berney Crome, a lad two years older than himself, whose frank good-nature and enthusiasm for Art so attracted him that he determined to become a painter. His father, therefore, placed him as a pupil with John Crome, and we find him exhibiting his first painting in oils, under the auspices of his master, at Sir Benjamin Wrench's Court in 1811, when he was barely fifteen. To the following exhibition he sent *A Cottage* and *A Landscape*, both "after Crome." He then put all the beautiful surroundings of Norwich under contribution, exhibiting seven views in 1813, and twice so many in 1814, besides sending his first piece to the Royal Academy.

In 1816 he accompanied John Berney Crome and Mr. Steel, the young Norwich surgeon, who afterwards married Miss Crome, to Paris. After visits to Essex and Windsor we find him in London, occupying rooms first at Wells Street, Oxford Street, and afterwards at 86, Newman Street, next door to his fellow-pupil, James Stark. In 1817 and 1818 they were admitted as students of the School of Painting established in the Gallery of the British Institution, Pall Mall, making studies from the pictures

lent to or purchased by the Society for that purpose, and Stark was the fortunate winner of the premium of £50 offered for an original work. Unfortunately for the friends, Stark's health failing, he was compelled to give up his studio and return to Norwich in 1819. Vincent, who until this year exhibited regularly at Norwich—he had contributed seventy-four pieces since 1811—was now busy upon a series of large pictures for the Exhibitions, and as the Water-colour Society determined to admit Oils, Stark and he each exhibited four landscapes. In 1820 he contributed to the same Society, his *London from Waterloo Bridge*, 56 × 80, an important work, which being bought by Sir John Fleming Leicester for his famous gallery, greatly advanced Vincent's position. A visit to the North in 1819 enabled him to paint his large *View of Edinburgh from Calton Hill*, besides other Scotch views.

On the death of Crome, in 1821, we read in the *Norwich Mercury* of April 28th: "Mr. Sharp and Mr. Vincent came from town on purpose to attend the funeral." That year he exhibited eight works in the Norwich Society's Exhibition, though it appears that for some unexplained reason his pictures did not at that time sell in Norwich. Still he continued sending for several years. This is the more commendable, because his works had found an appreciative public in the Metropolis.

In the following year (1822) he married the daughter of Dr. Cugnoni, and, giving up his studio in Newman Street, furnished a good house in Kentish Town. It may be that the expenses of this establishment compelled him to limit his contribution to Norwich. Certainly, after 1824, he became less constantly an exhibitor there, only sending one picture during four years. Letters from friends did not reach him, or elicited no reply. At last Mr. Davey, the neighbour of James Stark in the Foundry Bridge Road, succeeded in re-opening correspondence. Vincent's letters, carefully preserved by Mr. Reeve, who has kindly permitted me to copy them, throw so much light upon the Artist's life and work that I am sure no apology will be needed for giving them somewhat at length. It will be seen that in 1824 he had given up his Kentish Town address in favour of a more central studio.

"28, UPPER THORNHAUGH ST., BEDFORD SQUARE,

"*July 27th*, 1824.

"TO MR. DAVEY, JUN., Foundry Bridge Road, Thorpe.

"DEAR SIR,

"As two years have passed since I had the pleasure of communicating with any of my friends, it may not be surprising if on the present occasion I should feel some difficulty in attempting to express my gratitude for your kind letter. Had not illness troubled me, I would have answered you before, but, under present circumstances, my feelings will not allow me to excuse my pencil or pen. I regret Mr. Stark's letter to Burnet did not come to my hand sooner. That gentleman sent it to Mr. Wadmore, who gave it me the day previous to my calling upon you in the East. I had determined to give up the following week to the Exhibition of Old Masters, and I need not say that your company would have increased the gratification, since which I have been under the necessity of deferring it until within a short period when I had the pleasure of seeing Mr. Cotman at the British Gallery, who gave me a very gratifying account of your neighbour, Mr. Stark, who, I am happy to find, enjoys a better state of health than formerly. I am very sorry the latter gentleman should be unacquainted with my address. It accounts for his not answering a letter of mine sent two years past within two months. I felt it severely at the time, and thought that, by some unknown cause, I had forfeited his friendship, and was, in some measure, led to suppose so from a statement, not at all flattering to my feelings, being circulated in town; but, upon reading his last letter and reflecting upon the subject, I could not for one moment believe an expression from him could prejudice me in the eyes of the world. I know not of any act of mine toward him, deserving censure.

"Your naming my father, and his expressing feelings of concern about me, created a sensation I was not prepared for, as having understood from those I have no reason to suspect, that his feeling toward me is the very contrary to that which you named. Could anything, within my power, add one moment's comfort to his declining days, it would be my utmost study to accomplish it; but so much infamy has been unjustly levelled at me, by those whose duty it was to protect, that I am not astonished a man, like my father, should express himself with severity upon my past folly, and I believe from the sufferings my mind experiences and has done for the last two years, that my stay in this world will not be for a very long duration.

"I had nearly given up the hope of ever selling a picture in Norwich, but, your friend expressing a wish to possess one, I will,

with your leave, take the liberty of sending, in a short time, one I have in hand. Should he not approve it, no harm is done. I am told it will make a very fair picture, but of this I am not to judge Give my best respects to Mr. Stark and say I shall send him a few impressions of my etchings in a short time.

“I remain, Your obedient Servant,

“GEORGE VINCENT.”

The picture was finished and sent off by van on the 13th of August, accompanied by a letter, in which he says:—

“I feel some reluctance in troubling you with the enclosed picture, as it is not of a class to do me any good. Under such circumstances, may I beg of you to let James Stark see it before your friend, and, should he approve of its being sent for inspection, let it go; but should he consider it, as I do, a very inferior production, do not let it be seen I shall wish your friend to take it at his own price. Should he decline doing so, let J. Stark name some price, and however trifling, it will be satisfactory to me.

“The small sketch of *Pevensey Bay*” [now in Mr. Colman's Collection] “I beg you to accept, and I hope to send you something better as my health returns. Have you those early productions of mine, painted about fourteen years past? They must be getting valuable. I would have sent my etchings, but I have not been in a state to use *aqua fortis*. In a few days I shall send down a roll of them. When you favour me with a line, give me some account of the Exhibition.”

“2, UPPER THORNHAUGH ST., BEDFORD SQUARE,

August 28th, 1824.

“DEAR SIR,

“Your letter of yesterday gave me great pleasure in finding that you and Mr. Stark approved my picture. I am apt to think it a little flattery, to give me a stimulus to do better; but such things the womenkind say are very agreeable, and so I thank you. I know nothing so likely to stimulate me as the smell of my old canvas I painted some years past, now in your possession. It would bring back to my mind a chain of ideas I love to dwell upon, for it was painted at the most happy period of my life Send it by all means, and as to the price, I shall consider myself well paid by receiving the ten

pounds you so kindly offer. I had entertained a hope that Mr. Stark would have fixed a price for my large picture, knowing the Norwich market better than I do; but delicacy forbids him Burnet says, 'Too much delicacy hurts a man,' and by the following you will suppose I think so too. I beg to offer my picture at £40, but if that should be considered too much, something less will be received with as much satisfaction. My reason for sending so large a picture, was on account of your friend expressing a desire to possess one of mine, exhibited in Norwich two years past, of the same dimensions. Should it be too much, pray light St. Clement's copper-fire with it, as I have not the least desire to see it again.

"I am, thank God, very much better this week and, should it last (to use Mr. Stark's expression) I shall ship up the French Fleet at the Battle of Trafalgar, in a short time. You must know, the Directors of the British Gallery have offered two good sums of money to the Artists, to paint sketches of the battles of the Nile and Trafalgar.* The Norfolk hero gained those battles, and shall it be said the Norfolk Artists would not contend for the prize now offered? You see I am not wanting in vanity or presumption. In a few days I shall go to Portsmouth to make drawings of the "Victory" and other ships engaged in those actions, and, in all probability, I shall visit a Norfolk hero living at Catton, near Norwich, for a full account of the actions. Of this, say nothing, as I shall take a run through Norwich without stopping for a dumpling and gravy, and yet I know not a greater gratification than a day at my beloved Whitlingham. Could I but spend a few days in that delightful spot it would make me, for the time, one of the happiest fellows in the country, and I must say with my favourite, Goldsmith, 'Here to return and die at home at last,' is my most sincere wish, and I hope a cottage will one day spring up and call me its master.

"From your Obedient Servant,

"GEORGE VINCENT.

"P.S.—I am sorry my letter should have troubled you yesterday. They passed each other on the road, very politely I make no doubt."

* The Directors of the British Institution offered premiums of £200 and £100 for the best and second best sketches of the Battles of the Nile and Trafalgar, with a view of ordering two pictures to be painted of those subjects, which pictures they proposed to offer to the Governors of Greenwich Hospital, to be placed in the painted hall of that hospital, lately appropriated to a Picture Gallery. The sketches to be sent to the Gallery in the month of January, 1825. The result was, that for the sketch of the *Battle of the Nile*, G. Arnald, A.R.A., received the £200 premium besides a commission for a £500 picture from it. Vincent sent nothing.

"LONDON, 14th Sept., 1824.

"DEAR SIR,

"I hope you will excuse my not answering your's of the 2nd inst. before. My absence from town, caused by your kind liberality, prevented me so doing, as the picture had not arrived at the time of my departure.

"Allow me to thank you most sincerely for the twenty pounds which I consider, in the present instance, a loan. Such a proof of your kindness I cannot forget, and I know not of any act by which I can return the compliment.

"During the last week I have been with the foes of our country (at Portsmouth), and I am sorry for the little information they gave me that can be relied upon. Out of at least thirty, with whom I conversed, who had served in Trafalgar, not two accounts agreed, and I think my trip to Catton most certain.

"The drawings of the 'Old Victory' and of others I have made, will be of the utmost service, as it is my intention to give as accurate a representation of the battle as is possible, for many admirals will, with the directors, fix upon the sketch for the piece, and the decision of the former will be for accuracy. Your picture, I must decline saying anything about, until you see it.

"Your obdt Servant,

"GEORGE VINCENT."

"26, UPPER THORNHAUGH STREET,

"Oct. 17th, 1824.

"DEAR SIR,

"I have this day forwarded to March's office the picture you sent me to finish. The alteration I hope you will approve, and, should you or Mr. Stark suggest anything by way of improvement, I shall be most happy to do it when we meet. To me it has been—and likewise to my better half—a great source of pleasure to wander over the scenes of former days. Many circumstances have been brought to my recollection . . . many anecdotes told of my wanderings, and very few without the name of your neighbour coupled with them. A Sunday at Bramerton not excepted. I could not resist placing in the picture a few objects omitted when making my sketch . . . The Huntsman's house; Baswick's do., each and all are in my recollection, and I believe it would not be difficult for me to find every object blindfold.

". . . I am happy to say my picture of the Nile will do in point of composition, that is to say, it will make a picture. How far I shall succeed with Trafalgar, in that point, I cannot

say. The former is at the time 'L'Orient' blew up, and tars from the various ships are picking up the poor devils blown out of her. It is a midnight scene, and will give me an opportunity of trying my skill in Rembrandt effects."

"26, UPPER THORNHAUGH STREET, BEDFORD SQUARE,

"Oct. 23, 1824.

"DEAR SIR,

". . . . Tell your neighbour to let me have, on Wednesday morning, a palette of colours, a few brushes, &c., and I think it will be in my power to rectify any mischief done to my picture. Let me beg of you not to name it to anyone, as it is my determination, not to see any persons but yourself and Stark."

Whatever was the reason for the secrecy and shortness of this visit, Vincent's chief object, no doubt, was to interview the Trafalgar hero at Catton. The next letter implies a miserable winter's journey up to London on the outside of the coach.

"To W. DAVEY, ESQ., Thorpe,

"care of Mr. Geo. Pulley, opposite the Jews' Hospital, Mile End.

"DEAR SIR.

"Your great-coat I return with many thanks; without it I should have been well sprinkled; as it was, it left me damp and chilly.

"I found things on my return a little out of order, which I trust a short time will rectify, but I fear it will prevent my taking the pallet in hand this week. The enclosed print will please you, I make no doubt I should have sent two by Willie, but the little disorder prevented me finding them. I must beg to express my high sense of gratitude to you and Mrs. Davey, for the kind united attention I received during my stay at Thorpe, and trust the time will soon arrive when I shall see you in Town with the same gratification. Hoping the happy trio are all quite well.

"I remain, Your obedient Servant,

"GEO. VINCENT.

"26, Upper Thornhaugh Street, Bedford Square."

The next letter seems to afford an explanation of the secrecy of his movements and of the "little disorder" referred to above. It must have been a very sad one to write.

"Dec. 27, 1824.

"DEAR SIR,

"On the Thursday after my arrival in Town, I sent, by the Magnet Coach, your great-coat with many thanks for its services. I have not been favoured with a line since to acknowledge its delivery, and this has more than once given me some concern. I inclosed likewise, a small parcel to J. S. and the print of *Celydon and Amelia*.

"I am sorry to state my situation at this time is very far from pleasant. Every hope must be given up with regard to my battle pictures being finished in time. I am at this moment, and have been for three weeks, a *prisoner in the Fleet*, with many obligations to a relative for providing me with such a situation. Your kindness a few months since gave me an opportunity of paying the wretch £30, since which he had the modesty to request my large picture and four others for his debt! This undue advantage I resisted, not only as regards others to whom I stand indebted, but from his account being infamous to a degree, and the laws of my country will defend me, I am happy to say, from such overcharge.

"My father-in-law came forward very handsomely and offered £50 to settle the business, and the old gentleman considered that sum too much by £3. I have not a doubt of the thing being settled very soon, but never will I acknowledge the amount of the debt.

"I shall experience very great inconvenience from being shut up in this miserable place. I can paint small pictures here but not any of size, but this is not the only evil. Being excluded from the world I shall find it no small difficulty to dispose of my works when painted, and, should I reserve them for the Exhibition, in all probability the money may not be forthcoming until after the close. Having two small pictures finished, intended for the British Gallery, the one 36 × 25, *A View in Glen Sherrah, near Inverary*, and the second 17 × 14, *Boats Making for Home at the approaching Storm*. If there are any of your friends who would like to have them at a very low price I need not say how much it would benefit me upon the present occasion. For No. 1, I would be glad to take £15, for No. 2, £8, being half the price I should ask for them at the Gallery. As it will be necessary to name it to J. S. beg of him not to notice my residence to a soul; and, above all, do not name it to my father, as it would make the poor old man very miserable. Pray favour me with a line and direct as usual, as I should be sorry the people at the Post Office at Norwich should see any address to me here Hoping you and Mrs. Davey and the happy trio are quite well. I remain,

"Your Obedt Servt,

"No. 8 Third Gallery, The Fleet,

"GEO. VINCENT.

"Dec. 27, 1824."

"FLEET PRISON, LONDON,

"12th Jan., 1825.

"DEAR SIR,

"I beg to acknowledge the receipt of your charitable letter of the 31st ultimo, with my sincere thanks for the inclosed five pounds. I should have answered yours before had not my pictures remained 'tacky' so long as to prevent my closing the case until to-day.

"I am sorry you should suppose, for one moment, that I could look upon you with the slightest expectation of your becoming a purchaser of those two pictures I named in my last letter but knowing of two persons in Norwich wishing to possess specimens of my pencil, I took the liberty, under present circumstances, to make application to you. The gentlemen I allude to, are Mr. Geo. Stacey and Mr. William Rackham. Should they, or any of your friends, like to have the pair at £20 J. S. would not approve the price, therefore do not name it to him. I hope that gentleman will not think it's my wish to undersell him in his native place. I shall not write him until I receive his pictures from Rutley's, which I doubt not to do at the beginning of next term. Previous to my coming to this place, my utmost exertions were used to send those things to Norwich, and J. S., knowing the man I have to deal with, should not express himself with severity until conscious of my neglect.

"I shall be careful of its being the last thing he has to complain of. Hoping you and Mrs. Davey are quite well.

"Yours, &c."

"LONDON, 13 Feb., 1827.

"DEAR SIR,

". . . . I have at last obtained my discharge from the Fleet, but not without making a great sacrifice in fact, all I had was given for my liberty May I solicit the loan of ten pounds for a short time? I would not have done this, had I not received commissions to paint three pictures for gentlemen in Norwich Mr. Simpson; his partner, Mr. Rackham; very singular that Mr. Bygrave should be the third. It will not be long before I send them, and you will find me prompt in repaying. I know not of anyone who will congratulate me more than yourself upon my discharge. I beg you will not say a word to J. S., as a man obtains very little credit by borrowing money.

"Your obed^t humble servant,

"GEO. VINCENT,

"9, Fleet Market.

"To William Davey, Jun., Esq."

Friends now did their best to help him. James Wadmore—purchaser of his *View on the Wensum*, at the British Institution in 1819—being applied to by Mr. Carpenter, of the British Museum, for certain important papers and MSS. which he required for a work he was engaged upon, stipulated that Mr. Carpenter should give to George Vincent a commission for a hundred-guinea picture, without, however, mentioning its destination, and that this picture should be the price of the MSS.

Vincent accepted the commission with a grateful heart, and produced the masterpiece, *Greenwich Hospital from the River*, canvas $47 \times 67\frac{1}{2}$. This picture remained in Mr. Wadmore's possession, hidden from public view, until in 1862 it was lent to the International Exhibition, where it excited such a feeling of enthusiasm in all beholders, that George Vincent was placed among the leading landscape painters. But 'tis a sad pity that this triumph was not accorded till the painter had been dead thirty years! In 1866, on the dispersal of Mr. Wadmore's pictures, after their owner's decease, *Greenwich Hospital* became the property of Mr. Fordham, of Stourton Castle, and is, at the present moment in the possession of Mr. W. Orme Foster, who lent it to the Old Masters' Exhibition, 1877.

Greenwich Hospital. Canvas $47 \times 67\frac{1}{2}$. W. ORME FOSTER.

The sun is behind a golden-fringed cloud above the centre of the picture, its light suffusing the sky and powerfully reflected on the river between two groups of ships, where a timber raft is floating. In the front, dark against this light, three sailors in a boat are tying a rope to a buoy. There are other boats moving about, and in the distance between and beyond the timber ships, riverside craft and the towers of Greenwich Hospital. For its pearly light, sweet colour, and perfect composition, as well as for its stirring motion, this masterpiece compares favourably even with Cuyp and Van der Capelle. It is most solidly painted, and yet, while viewing it, I felt that the choice and rendering of this subject, reveals the sad regret of a thwarted ambition.

After executing this and other commissions, including the painting of another *Greenwich Hospital*, 1827 ($27\frac{1}{2} \times 35\frac{1}{2}$), which

I shall presently describe, he went to Norwich, contributing to the Norwich Exhibition (1828) six local views. Then in 1829, 1830, and 1831 he exhibited nine pictures at the British Institution, and one at the Norwich Society's Rooms. That is the last we know of George Vincent. He simply disappeared. Whether, as some say, his mind gave way and he ended his life in the river, or, which I can hardly believe, he threw his great talent away as a thing of no worth and allowed himself to be reduced to




ON THE YARE (MEZZOTINT).

George Vincent.

impotence by drink, his Art-life was ended before he had completed his thirty-fifth year! It has been asserted that he was living in 1833, when he came into some property on the death of his father. We will hope that it was so. His widow married Mr. Murphy, a writer on the public press.

David Hodgson, the Norwich Drawing-master, who was about his age, after viewing his pictures in the Deceased Artists' Exhibition at Norwich, entered as a footnote to his "Reverie"

about former friends: "George Vincent, a bold and dashing painter, equal in his glorious depiction of ether to any other artist. The open meadow, the broad river, the wide expanse of heath and common, were alike suited to his creative pencil." The remark was just. Though no one was fonder of purple clouds with golden fringes and of water glancing in the sun, yet no other of Crome's pupils so nearly acquired the master's wondrous power of representing atmosphere. There is also a speed in the work that may well be called "dash." Generally, Vincent preferred to paint looking towards the sun, but in his later work, he often showed Nature as seen under it.

Between 1822 and 1827, Vincent etched a number of plates, sometimes after his own pictures. There is a series of them, in several states, in the Reeve Collection, British Museum. All are signed with his monogram  G and V combined. There are one or two of them "etched and finished by G. Vincent," with a tint, and printed in sepia with very rich effect.

Vincent's contribution to the Norwich Exhibitions were as follows:—

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| 1811. <i>Drawing and a Painting in Oil.</i> | 1815. <i>View on the Norwich River.</i> |
| 1812. <i>Cottage and Landscape, both after Crome.</i> | <i>Postwick Grove.</i> |
| 1813. <i>Bishopsgate Bridge.</i> | 1816. <i>Landscape and Cattle—Evening.</i> |
| <i>View of the City, near Heigham.</i> | <i>Road Scene Going to Whittingham.</i> |
| <i>Still Life.</i> | <i>View near Norwich.</i> |
| <i>Views in Heigham (2).</i> | <i>Houses on St. Martin's River.</i> |
| <i>Cottage at Hellesdon.</i> | <i>Landscape near Little Baddow, Essex.</i> |
| <i>Sketch from Nature—Trowse.</i> | <i>View at Windsor.</i> |
| 1814. <i>View in Postwick Grove.</i> | <i>View near Ingateston, Essex.</i> |
| <i>View at Trowse Newton.</i> | <i>View from Bishopsgate Bridge.</i> |
| <i>View of Norwich.</i> | <i>Shelford Bridge—Morning.</i> |
| <i>View on St. Augustine's Road.</i> | <i>View at Little Baddow, Essex.</i> |
| <i>Landscape—Evening.</i> | <i>Forest Scene.</i> |
| <i>View near Eye Bridge.</i> | <i>Thorpe.</i> |
| <i>View on St. Martin's River (2).</i> | <i>View in Suffolk.</i> |
| <i>View of Carrow from the Foundry Bridge.</i> | <i>Old Houses at Heigham.</i> |
| <i>View on Mousehold Heath and Five Sketches, etc.</i> | <i>Ruins at Surlingham.</i> |
| 1815. <i>Landscape and Cattle—Storm Approaching.</i> | 1817. <i>View on the Yare—Afternoon.</i> |
| <i>View at Heigham (2).</i> | <i>River Scene.</i> |
| <i>A Cow.</i> | <i>Brighton Beach.</i> |
| <i>View at Thorpe (2).</i> | <i>View from Whittingham.</i> |
| | <i>Scene near Whittingham.</i> |
| | 1818. <i>Forest Scene—Evening.</i> |
| | <i>Cottage Scene.</i> |

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| <p>1818. <i>View at Thorpe.</i>
<i>Landscape and Cattle</i> (2).
<i>Lakenham Bridge.</i>
<i>View on the Yare.</i></p> <p>1820. <i>Sheep Crossing a Brook.</i>
<i>Landscape and Cattle.</i></p> <p>1821. <i>Landscape and Cattle.</i>
<i>Dutch Fair, Yarmouth Beach.</i>
<i>Bridge at Bracklin.</i>
<i>Hawthorn Den, on the North Esk.</i>
Formerly the residence of Drummond, the Poet and Historian.
<i>Yarmouth Beach.</i>
<i>Fishing Boats on the Firth of Clyde—Morning.</i>
<i>Coast Scene, Isle of Wight.</i></p> <p>1822. <i>Grove Scene.</i></p> | <p>1822. <i>View of Ben An, from the Island of Loch Katrine.</i>
<i>Road Scene</i> (2).
<i>View on the Yare.</i></p> <p>1823. <i>River Scene.</i>
<i>Cottage Scene.</i></p> <p>1825. <i>Landscape.</i>
<i>Entrance to Loch Katrine.</i>
<i>Highlanders Spearing Salmon.</i>
<i>Moonlight.</i></p> <p>1828. <i>Sea Piece.</i>
<i>Sketch—Sunset.</i>
<i>Farmyard.</i>
<i>Norfolk Scenery.</i>
<i>Scene on the Yare.</i>
<i>Scene at Trowse.</i></p> <p>1831. <i>A Landscape.</i></p> |
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Royal Academy :—

1814. *Scene near Norwich.*
1818. *Forest Scene—Evening.*
1819. *Sheep Crossing the Brook—Morning.*
1821. *Landscape and Cattle.*
1822. *Grove Scene.*
View at Whitlingham, near Norwich.
View of Ben An, from the Island on Loch Katrine, vide Scott, "The Lady of the Lake," i. 13.
1823. *Cottage Scene.*
View of Yarmouth Quay.

The Society of Painters in Oil and Water-colours :—

1818. *A Landscape.*
A View near Norwich.
A View on the River Yare.
A Road Scene.
1820. *London from the Surrey Side of Waterloo Bridge.*

The British Institution :—

1818. *A Cottage Scene.*
Three Landscapes.
1819. *A View on the Yare—Afternoon.* Bought by the Countess de Grey, £126.
A View on the River Wensum. Bought by James Wadmore, 55 guineas.

1820.	<i>A View of Edinburgh from the Calton Hill—Evening</i>	66 × 90
	<i>Landscape and Cattle</i>	60 × 78
	<i>Landscape and Cattle</i>	36 × 30
	<i>View of Greenwich from Blackwall</i>	66 × 84
1821.	<i>A Dutch Fair on Yarmouth Beach, held in September</i>	64 × 75
	<i>Yarmouth Beach. A fine, solidly-painted picture</i>	45 × 57
	<i>Fishing Boats on the Banks of the Forth</i>	42 × 36
1822.	<i>The Vale of Morpheal, Norwich</i>	38 × 54
1823.	<i>A View of St. Bernard's Well—Evening</i>	48 × 60
	<i>Moonlight</i>	20 × 26
	<i>Poultry from Nature</i>	23 × 26
1825.	<i>A View near Norwich</i>	19 × 23
1826.	<i>A Grove Scene</i>	31 × 36
	<i>A Grove Scene</i>	31 × 28
	<i>View on the River Yare</i>	36 × 42
	<i>The Salmon Fishery</i>	42 × 51
1827.	<i>Landscape and Cattle</i>	42 × 52
	<i>Landscape</i>	38 × 42
1829.	<i>Landscape and Cattle</i>	25 × 30
	<i>Fishing Boats and The Ferry Boat. A pair</i>	19 × 23
	<i>Landscape with Cattle</i>	28 × 35
1830.	<i>A View on the Coast of Sussex</i>	26 × 31
	<i>A View in the Highlands</i>	42 × 50
1831.	<i>Hay-Making Scene</i>	28 × 32
	<i>Lane Scene near Norwich</i>	44 × 39
	<i>The Travelling Tinker</i>	44 × 39

The Society of British Artists :—

1824.	<i>St. Benet's Abbey and Mill, Norfolk.</i>
	<i>Grove Scene—Autumn Evening.</i>
	<i>Cottage Scene, Baddow, Essex.</i>
1825.	<i>Shipping.</i>
	<i>Cottage Scene.</i>
	<i>Landscape.</i>
1829.	<i>Ruins of an Abbey.</i>
	<i>A Marine View.</i>
	<i>A River Scene.</i>
1830.	<i>Scene in Norfolk.</i>
	<i>Travelling Tinker.</i>
	<i>Landscape and Cattle.</i>

Although without particulars of the death of George Vincent, nevertheless the Society of British Artists seems to have been

satisfied of the fact, and to have invited the loan of pictures by him to their Winter Exhibition, where we find the following:—

1832. G. VINCENT (deceased).
Landscape and Cattle. Lent by C. HANCOCK.
Landscape. Lent by JAMES WADMORE.
Yarmouth Beach, Fishmarket. Lent by G. STEER.
Landscape. Lent by JAMES WADMORE.
Yarmouth Beach. Lent by JAMES WADMORE.
The Needles, from Christchurch. Water-colour. Lent by G. STEER.
1833. *Landscape and Cattle.* Two pieces. Lent by S. CAUSTON.
Landscape. Lent by E. BELL.
1834. *View of Greenwich.* Lent by JAMES WADMORE.

Vincent's Landscape Art is distinguished by its studied composition and characteristic colouring. The latter may be described as a suave harmony produced by the balance of contrasting secondaries; the key to the whole being warmer touches on cattle and figures, which are always sufficiently well drawn and skilfully placed. Now and again, in the painting of dreamy atmosphere and swirling water, he approaches Turner, and in the flecking of undulating meadow-land with sunshine and shadow he has few equals. Indeed, his pictures, which are generally of a cabinet size, may be considered as pastoral poems, though some might prefer to class them with the decorative works of Zuccarelli. Even the smallest of his panels, and necessity compelled him to produce many such, are charming.

Here follows a description of a few of the better known:—

A Cottage at Hellesdon. Canvas 30 × 25. H. F. GRAY.

An early work, exhibited in 1813, and bought by Mr. P. W. Rose, the wine merchant, of Norwich, at whose wish Vincent introduced in the distance the spire of Norwich Cathedral. The cottage, surrounded by lofty elm-trees, is on the bank of the Wensum. Swans on the river; a hen-coop in the garden; an old man leading a child, is feeding the chickens.

London from the Surrey Side of Waterloo Bridge. 56 × 80.

W. LOCKWOOD.

This picture, which was exhibited by Vincent at the Old Water-colour Society Gallery in 1820 (the Society between 1813 and 1820 admitted Oil Paintings), became the property of Sir John Fleming Leicester, and was etched while on exhibition at his Gallery by John Young. It was afterwards removed to Tabley House, in Cheshire, whence it was sold by auction, with the rest of the pictures, July 7th, 1827, by Mr. Christie.

On the right we have the massive architectural watergate and flight of steps, on which three gamins are seated watching a rowing boat with passengers pushing off. As the sun is on the right, outside the picture, this pillared portico is in shadow, the depth of which enhances the powerful light flooding the river, crowded with boats, and the view of Blackfriars' Bridge, beyond which St. Paul's beautiful dome and St. Bride's Church spire rise above the waterside warehouses on the distant shore. On the left side of the canvas there is a heavy barge, and in the centre of the forewater a boat, oared by a standing waterman, contrasts its shadow to the brightest light on the water. This important work is on loan at the Nottingham Castle Museum.

Farm Buildings on the Outskirts of a Wood. 23½ × 29½.

WILLIAM BEACALL.

A stream in the left foreground; a man and child are walking along a path near it. Other figures are beyond near the farm. In the left distance a church is seen. Blue sky with clouds. Solidly painted; the forms squarely drawn. The detail elaborate. The brushwork on the trees is admirable; touch masterly and firm. A rich harmony of colour. *Old Masters'*, 1887.

Lane Scene, with Double-gabled House. 22½ × 30.

J. J. COLMAN, M.P.

A view in Holl's Lane, Heigham, with trees to the right and figures in the foreground.

Pevensey Bay (1824). 7¾ × 10¾. J. J. COLMAN, M.P.

Formerly one of Mr. Alderman Davey's pictures. Bought in 1895 of Canon W. H. Davey.

Road Scene and Cottage. 11½ × 14½. NORWICH CASTLE MUSEUM.

The smaller example of Vincent in the Norwich Castle Museum is very typical of his work. Against a sky of tender ultramarine and floating amber-edged clouds of neutral grey, a dark-leaved clump of trees rises in the middle of the picture. There is water in the left foreground, and on the slope between it and the trees a group of rustics are playing with a child, while a cow stands by, regarding them contentedly. Along the road beyond, a cart is seen, and on the higher ground, to the right, a cottage completes the composition. The distance is enriched with deep indigo touches; the dark mass of the trees relieved with crisp light boughs of golden hue; the foreground of rich gravel. In the figures, Vincent shows himself a good draughtsman.



ROAD SCENE AND COTTAGE.

George Vincent.

The Farm. 35½ × 49½. J. J. COLMAN, M.P.

On the right a farm-building and trees. Meadows in the distance to the left. Water in the left foreground. Two figures in front of the house. Bought of James King.

Postwick Grove. 15 × 12¼. J. J. COLMAN, M.P.

Also formerly Alderman Davey's.

Pevensey Bay and Beachy Head. 24 × 18.

This view painted from Fairlight, near Hastings, has the artist's monogram, G. V. It is remarkable for the cloud obscuring the sun itself, while allowing the reflection of the luminary upon the water to form the centre of the picture. In 1869 this picture was in the possession of J. E. Davis, of Longton Hall, Stoke-upon-Trent. See *Notes and Queries*, December 18th, 1869.



ON THE YARE, NEAR NORWICH.

George Vincent.

On the Yare, near Norwich. 33 × 43. J. J. COLMAN, M.P.

Boats moored to the bank of the river, which is seen winding through meadows to the left. On high ground to the right is a ruined church tower with porch bowered by trees, in front of which are two figures and an upturned cart. Figures and two goats are in the foreground to right. The sky is light ultramarine in the clears, with amber-fringed clouds shadowed with purple-grey. The foliage golden. Lent to the Old Masters' Exhibition, 1878.



Franklin, N.H.

Fence Meadows, by George Vincent.

Trowse Meadows. 28½ × 42. NORWICH CASTLE MUSEUM.

Landscape looking over Trowse Meadows towards Whitlingham. Crown Point and Thorpe Woods in the distance. In the middle-distance a waggon of hay, with horses and a man, are fording a stream. In the left foreground, under trees, four cows, one standing in water, while a woman is milking another on the shore. Beyond the hayfield, on the right, we see the sails of ships on the river, with a distance of hills and the village of Thorpe. This charming pastoral was apparently so admired by Thirtle that he made a beautiful water-colour drawing from it, which Mr. Colman preserves. This picture was bought from Canon Davey. Colman Bequest, 1899.



SPEARING SALMON, SCOTLAND—MOONLIGHT.

*George Vincent.**Spearing Salmon, Scotland—Moonlight.* 30 × 42. R. J. COLMAN.

On the right and left two high banks rise dark against the moonlight which is flooding the distant range of mountains with silver. In the shadowed foreground men are standing in a stream spearing salmon by the light of a large bonfire. Some fish have already been taken and lie on the ground near a basket. The light is magnificent and Crome-like. The salmon on the ground, and the

fire flaring across the dark stream and glinting the figure of the men, are most effective. Exhibited, 1825. Old Masters', 1878. Geo. Holmes' Sale, Christie's, 1903. 260 guineas.

St. Benet's Abbey. Panel 17 × 24.

The shell of the Abbey, with the mill tower upon it, a ruin on a ruin, stands on the right. The river meanders through open meadowland to the left. A woman is standing near the mill, and three cows are grouped in the foreground. A flight of rooks across the brilliant sky gives effective accent to the centre. Old Masters', 1878. Geo. Holmes' Sale, Christie's, 1903. 310 guineas.



DUTCH BOATS OFF GORLESTON PIER.

George Vincent.

Dutch Boats off Gorleston Pier. Canvas 10½ × 14½.

On a smooth sunlit sea are three ships, two of them to the left and one, flying a Dutch flag, towards the centre of the picture; their dark sails relieved against a luminous sky with golden-edged cumulus. To the right is Gorleston pier with people on it, over which is seen a distant slope of the Suffolk shore with buildings. In the right foreground a man and a woman are fishing. This picture recalls Vandevelde. Old Masters', 1878. Geo. Holmes' Sale, Christie's, 1903. 110 guineas.

View of Yarmouth from Gorleston. Canvas $41 \times 65\frac{1}{2}$.

J. OSMASTON.

The shore of the river. Yarmouth in the distance. Sea to the right. Though a multiplicity of detail gives a rather spotty effect, the sky naturally and solidly painted, representing beautiful floating clouds, renders this a masterpiece. *Old Masters'*, 1879.

View from Sandling's Ferry, Norwich. Canvas 18×25 .

WILLIAM BIRKBECK.

The open river in the foreground with boats moored to the bank on the left below the ferry-house. A farmhouse on the right bank. In the middle distance a village, with a stretch of hilly country beyond. This picture is remarkable for its pearly atmosphere. A tender vapour seems to pervade the scene. *Old Masters'*, 1878.

Grove Scene on the Banks of a River. Panel $12\frac{1}{2} \times 13\frac{1}{2}$.

JOHN SHELLEY.

A boy and a woman, driving a pannier-laden donkey, are about to enter a dark wood. On the right is a winding river. From the collection of John Brightwen of Yarmouth and Thorpe.

Crossing the Brook. 40×49 . J. T. BARRATT.

Beneath an oak-crowned hillock, in the middle of the picture, a brook flows to the right foreground corner, where it is bridged by a single plank. Three cows, two brown and one white, are slowly crossing. Full sunlight is upon them, and their colours are reflected on the still water. A little behind them is a rustic, and, further along the path, past the sun-flecked slope, a gate under trees, with sheep; beyond which is a glimpse of river and very distant hills. On the other side, to the right of the knoll, on higher ground in the middle-distance, is a group of farm-houses, with figures and fowls, on a country road.

The light in this piece is admirably managed. Blue sky, with golden-edged cumulus, melts into sunny atmosphere on the horizon. Colour, suave and agreeable. Vincent's first study, a finished sketch for this work, 8×10 , is preserved by Mr. Hollingsworth.

Greenwich Hospital, 1827. $27\frac{1}{2} \times 35\frac{1}{2}$.

W. CUTHBERT QUILTER, M.P.

Although similar in constituent parts, this must be distinguished from the large *Greenwich Hospital* painted for Mr. Carpenter. It is at the same time a most charming performance. We are on the broad Thames below Greenwich. The sun just veiled by the fringe of a cloud, its reflection still dancing on the water, is now without a rival, the bright eye and centre of the picture. Notice



GREENWICH HOSPITAL, 1827.

(From the painting by George Vincent in the Collection of Cuthbert Quilter, M.P.)

the powerful relief it gives to the boat approaching the mooring buoy in front and how the mingled shadows and reflections of these dark objects mantle the forewater. Observe, too, the skilful gathering of the ships in two groups, those on the left in motion, those on the right of it, where the timber-float is being formed, at anchor. On the distant shore the famous hill and hospital are seen. Swirling tide and life-giving breeze were never better rendered. Monogram G.V. and date on boat. *Old Masters'*, 1886.

This picture in the sale of the Thomas Fish Collection, 1888, fetched 740 guineas. A piece called *The Thames below Greenwich* was sold in the Phelps' Sale, 1881, for 304 guineas.

A View on the Yare—Afternoon. 22 × 29½. J. T. BARRATT.

The sun, setting in the distance, illuminates the foreground water, on which three sailing-boats form, to right and left, dark wings against the light. Other ships are near the distant shore, on which is a windmill and other buildings. The waves are arrayed scenically in ridges upon the water. The light is Cuypp-like and mellow. Signed with a G. V. united on the stern-board of the sailing-boat to right.

On the Yare. 35 × 27. J. T. BARRATT.

A perspective view of the river. The left bank nearest, with a cottage and trees in shadow—reflected in water. Beyond, towards the centre, a wherry with sails set and two men on board. On the right, the distant shore, with a covered barge floating down the river. A beautiful work. Light excellent.

Landscape, with a Mill. 15 × 21½. J. T. BARRATT.

Standing in water, in the foreground, are two cows, red and white, a dog near them. On the left, under trees darkly shadowed as the sun is setting behind them, are a woman and two boys standing on a rustic bridge. Beyond the trees to the right, a mill and hut, with a sunny stretch of open country. This is a fine picture.

Landscape—Loading Hay. 25½ × 31½. J. T. BARRATT.

A clump of trees in right mid-distance. Open country to the left, with a hay-cart being loaded; a man standing on the top and two others on the ground below. Towards the centre a red and a white cow are standing. In the foreground to left, two sheep. Water to the right. Texture excellent, particularly on the cattle and sheep.

Landscape. 30 × 36 (about). HUMPHREY ROBERTS.

Through a gap, between trees clumped on right and left and massed by shadows, the river, with two sailing-boats on it, and sloping shore beyond, ablaze with light from the setting sun sinking behind the dark clump of trees on the right. Cows in the foreground. This is a well-centred example.

Landscape. 14 × 20. HUMPHREY ROBERTS.

A group of four or five trees in centre and to left, dark against a luminous sky. Cows in foreground to the right, beyond them open distance, with a sailing-boat moving along the river.

A Shady Country Road. Canvas 10 × 12.

VICTORIA AND ALBERT MUSEUM

This picture, though only "attributed to Vincent," need not be doubted. In a grassy country lane, hedged on the right, a tree rises dark against the sky. A more solid bank of trees fills the left half, under which a cow is grazing. It is the only Vincent in the National Collections.

Pile-driving off the Pier Head. 13½ × 20½. LEWIS HUTH.

On smooth water, to the left of centre, a pile-driving barge is moored, with four men at work upon it. A sailing-boat is on the left, and two others out at sea on the right. The end of the jetty is just seen on the extreme right rising dark against the sunlight. The deep shadows and reflections of the barge, with its shears, are mingled on the forewater. Lent to Old Masters', 1878, by J. T. Mott. Mott Sale, 1885.

A Cottage, with Cows and Poultry. Canvas 28 × 35.

A. T. HOLLINGSWORTH.

On the left, removed from the front, stands a thatched and gabled cottage, its white front glowing in the sunshine streaming from the right distance. On the gravel before it are a few fowls, and on the shadowed grass in the foreground, three cows are reposing; a man, talking with two children, standing in their midst. Sky, azure in the clears, with large creamy clouds. A pleasing picture solidly painted.

The Windmill. Panel 13 × 11. A. T. HOLLINGSWORTH.

An old wooden mill, on the top of a heathy mound, stands out against a luminous sky. Near it, on the left, a cottage and a falling direction post. A red cow and a half dozen sheep are descending to water in the foreground.

View looking along a Valley. 34½ × 57. T. HUMPHREY WARD.

Hills on the left; a clump of trees on the right. A road crosses the foreground, and near it is a man on a donkey driving cattle. In the left foreground, seated on a log, is a shepherd boy, with his dog beside him, watching some sheep.

It is a peculiarity in this composition that the distant hills are in line with the sheep in the foreground. Old Masters', 1893.

Cattle and Sheep on the Bank of the Yare. Panel 26 × 33.

J. WATSON KNIGHT.

On a bank, under the shadow of a large tree, filling the right side of picture, a shepherd is seated with his dog. In the bright light beyond, a woman is milking a cow on the shore of a river, along which a wherry is floating towards the left. A second cow and four sheep are on the grass to the left. Ground, golden; sky, blue, with some white rolling clouds.

Landscape. 35 × 44. J. BEAUSIRE.

A herdsman and cows descending a slope, shaded by trees, to cross a brook. A willow in the foreground. On the left, a distant landscape. Sky very blue, with an appearance of heat.

A View of Leith. 28 × 35. J. BEAUSIRE.

Leith from the sea, with Edinburgh and Arthur's Seat in the background.

A View on the Yare, near Norwich. 43 × 66.

A hay-cart, cattle and figures on road in the foreground. Wherries in the river beyond. This picture in the Lovat Sale, 1881, fetched £693. In the Hugh Mair Sale, 1902, £651.

Landscape—A Wooded River Scene. 23 × 30.

With an angler. Colouring unusually sombre. Sold at Christie's, June 8th, 1901, £136 10s.

A Sandy Road among Trees. Panel 10 × 8½.

A peasant with a child and dog on the road. C. A. Barton Sale, Christie's, 1902, £63.

Our artist's *Norfolk Landscape*, with its pretty group of gipsies and its chequered light on undulating ground, and his *Mousehold Heath*, both exhibited in Paris, in 1874, secured for him recognition abroad. Easily distinguished by their composition, excellent light, and suave colouring, there is no need to describe more. Those of small size are numerous.

As an indication of the more moderate prices given in the past for works by Vincent, I cite the following:—

<i>Sea Piece—Off Yarmouth</i> , in Miss Robinson's Sale, 1888	£142
<i>Landscape</i> , with cottage and figure, a pond in foreground. 28 × 36. In the Marquis de Santurce Sale, 1891	£226
<i>Woody Landscape</i> , Christie's Sale, July 4th, 1893	£284
<i>The Yare Valley</i> , with cows and sheep in foreground, Whitlingham Abbey in distance, in the Onley Saville Onley Sale, 1894	£152
N.B.—Charles Harvey, M.P., Recorder of Norwich, changed his name to Saville Onley.	
<i>View of Norwich</i> , in the Selwyn Sale, 1894	£304
<i>Woody Landscape</i> , 1904	280 gns.
<i>Road Scene</i> . C. F. Huth, 1904	115 „

JOSEPH STANNARD.
ALFRED STANNARD.
MRS. ALFRED STANNARD.
MRS. JOSEPH STANNARD.
MISS E. H. STANNARD.



JOSEPH STANNARD WHEN A BOY.

R. Ladbrooke.

CHAPTER XX.

JOSEPH STANNARD. 1797—1830.

JOSEPH STANNARD was born on the 13th of September, 1797. Of his parentage and the circumstances of his introduction to an art-life, nothing is certain but that he, the elder of the two brothers who devoted themselves to the brush, being far from robust, was placed with Robert Ladbroke, of Scoles Green, at a very early age. One of the most interesting pictures by Robert Ladbroke in Mr. Colman's collection, is the little portrait of *Joseph Stannard when a Boy*, which was exhibited at Theatre Plain in 1816, and may have been painted in 1811. (Illustration.) The exact date of his admission to the studio is not recorded, but from the fact that a sketch by him was exhibited at Sir Benjamin Wrench's Court in 1811, when he was scarcely fourteen, there can be no doubt he was already a pupil.

He remained with Ladbroke for seven years, exhibiting year by year, as proofs of his progress, *Studies of Dead Birds; Cherries; Strawberries; A Shell from Nature*; and in 1815 a *Landscape, after Ladbroke*. In 1816, when the Secession occurred, his pictures, of course, accompanied those of his master to the new Exhibition on Theatre Plain. His contributions to this Secession Exhibition, which may be viewed as his first serious efforts, were :—

1816. *Study from Nature.*
Distant View of Norwich from
Whitlingham.
Pencil Sketches.
View of the Foundry Bridge.
View of the City from Fuller's Hole.
 1817. *Landscapes and Cattle* (8).

1817. *Head of a Saint* (2).
Landscape Compositions (4).
Landscape on the Thorpe Road.
 1818. *Studies from Nature* (2).
Mackerel, from Nature.
Landscape—Evening, Sun Setting.
View on the River at Heigham.

His loyalty had been absolute. But so very natural was this, that, on the collapse of Ladbroke's venture, he was at once welcomed back to Sir Benjamin Wrench's Court. He had evidently formed some theatrical associations, for we have him contributing in 1819-20 a *Scene in the Melodrama of the "Broken Sword"*; *A Portrait of Mrs. Hammond, of the Theatre Royal, Norwich*; *A Portrait of Mr. Beacham, in the character of Riber, in "The Miller and His Men."* There was also *A Scene in a Norwich Alehouse*; *A Scene at Thorpe, looking towards Norwich*; and a *Landscape with Goats*. In 1821 he went to Holland, where, by carefully studying the works of the Dutch landscapists, he became imbued with much of their spirit. It is perhaps only an interesting coincidence that Mr. Coppin, the member of the Norwich Society who had accompanied Crome and Freeman to Paris in 1814, and who, like his wife, Mrs. Coppin, was known as a copyist of the Dutch masters, had taken his daughter to study in the Dutch Galleries in 1820, and that Miss Emily Coppin presently became Mrs. Joseph Stannard. In 1822, on his return to Norwich, Stannard exhibited his copy of *The Ferry, from a celebrated picture (by Berghem) in the Musée, at Amsterdam*, which was purchased by G. Durrant, of Norwich, together with one of his own landscapes, *A Scene on the Wensum, the Sun breaking out after a Storm*. He did not exhibit at Norwich in 1823 or 1824; but, in 1825, the last year of the Exhibition at Sir Benjamin Wrench's Court previous to its removal to make room for the city improvements, he contributed six pieces, among them his famous *Thorpe Water Frolic*, two *Scenes at Breydon*, and *Yarmouth Beach*. Between 1820 and 1829 he contributed, besides those already mentioned as exhibited at Norwich, eight pictures to the British Institution and four to Suffolk Street. He also etched plates of the Scenery of Norfolk, Shipping and Coast bits, with considerable success. Examples can be seen in the Print-room of the British Museum.

When the Norwich Exhibition was re-established in its new gallery, Joseph Stannard again contributed:—

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|---|---|
| <p>1829. <i>Fishermen Going Off.</i>
 <i>Fishing-boats Going Out—Ships in the distance.</i>
 <i>Portrait of a Gentleman.</i>
 <i>Fishermen on Yarmouth Beach.</i>
 <i>Shrimpers—looking from Gorleston Pier towards Lowestoft—Morning.</i>
 <i>Fresh Breeze, off Lowestoft.</i>
 <i>An Etching.</i></p> | <p><i>Fishing along the Shore—Yarmouth in the distance.</i>
 1830. <i>Portrait of the Rev. W. Gordon.</i>
 The Rev. W. Gordon was an amateur, who supported Ladbrooke, sending to his Secession Exhibition, on Theatre Plain, <i>A Battle Piece</i> and <i>The Marriage of St. Catherine.</i></p> |
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The following is a list of Stannard's pictures exhibited at the British Institution:—

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|--|---|
| <p>1824. <i>Breydon, looking towards Yarmouth.</i> 20 × 26.
 <i>Mundesley Cliffs, looking towards Cromer.</i> 21 × 26.
 <i>A View near Norwich.</i> 39 × 47.</p> | <p>1825. <i>On the Norwich River.</i> 23 × 25.
 1826. <i>A Marine View.</i> 17 × 21.
 1827. <i>Gorleston Pier—Pilot Boats Going Off.</i> 29 × 33.
 1828. <i>Fresh Breeze, Lowestoft Roads.</i> 36 × 45.</p> |
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At the Society of British Artists, Suffolk Street (4):—

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|--|---|
| <p>1824. <i>Boats—Morning.</i>
 <i>A Village Inn Door.</i></p> | <p>1825. <i>Horning Ferry—Morning.</i>
 <i>Cottage Scene.</i></p> |
|--|---|

Joseph Stannard found many patrons, among whom may be mentioned Lord Charles Townshend of Rainham, Norfolk, and Mr. G. Durrant, of Norwich, as well as Colonel Harvey, of Thorpe.

He kept his own sailing-boat, the "Cytherea," and at this time spent much of his leisure upon the water. Indeed, in 1825, he took part in the Water Frolic, and had the pleasure of being one of the winning crew in a six-oared race.

In 1827 he resided at No. 5, St. Giles' Terrace, which adjoined the back of 68, St. Giles' Street, where lived the Widow Daniell, and that lady's son, Edward Thomas, during his vacations from Balliol College, Oxford, would spend his time working in Stannard's studio. This was a large room having two windows, one of which was utilised by Daniell, while he, Stannard, worked at the other. We are informed that to stop out the light from the lower part of each window, the

artists used the two halves of Crome's *Mousehold Heath*, the masterpiece now one of the treasures in the National Gallery!

Joseph Stannard was throughout his life handicapped by delicate health, and died at the early age of thirty-three, on 7th of December, 1830. He was much regretted by his many friends and admirers.

As a marine painter he excelled in Composition, so natural is the grouping of his ships, and so correct and easy the posing of the many figures introduced, that the art is completely concealed. His canvases are, as a rule, heavily primed, and have a very solid appearance, to which the charms of juicy colouring are added. But it must be confessed that owing to his overfondness for medium the surface colours are subject to cracking. In the Castle Museum, at Norwich, are two excellent examples.

Thorpe Water Frolic—Afternoon. Canvas $42\frac{1}{2} \times 68\frac{1}{2}$.

NORWICH CASTLE MUSEUM.

This water frolic, inaugurated in 1823 by Colonel Harvey, who had recently returned from Venice and taken up residence at Thorpe Old Hall, was repeated with increased *éclat* on September 23rd, 1824 Stannard, who was then resident at Thorpe, made it the subject of this picture. Here we see the boats and wherries ranged in two lines along either shore, so as to leave a clear course for the boat race and other contests. Prominent, through its white sails and central position, Colonel Harvey's own yacht, the "Sylph," crowded with ladies, whom the Colonel is represented addressing, and attended by another yacht filled with musicians, whose big drum and trombones are "all there," followed by a row-boat with a large flag, also by other boats, some rowed, some quanted, but all dancing slowly past Thorpe Old Hall. The painter himself is regarding the scene from his boat—gorgeous with gold scroll work—in the right corner of the picture. The central group, brightly illumined by the setting sun, is clearly reflected in the glassy water. The bank on the left, with dark-shadowed trees rising against the sunset, shadows that side of the picture.

The water is of steel blue hue; the sky, bright ultramarine, melting into orange light, with purple clouds; the trees, as blue a green as verdigris will yield; but the whole piece is centred by the light on the creamy sails of the "Sylph."

This picture was a commission from Colonel John Harvey, and exhibited at Sir Benjamin Wrench's Court in 1825. On the



1850

Thorp Water, Fife, Afternoon, by Joseph Harward.



Colonel's death it passed to his relations, the Onleys of Ongar. At the sale of the Saville Onley Collection in 1894, at Christie's, it was secured by Mr. Colman, and presented to the City of Norwich. (Photogravure.)

A Fresh Breeze. 16½ × 30½. NORWICH CASTLE MUSEUM.

This is a very characteristic work. The sky, of French ultramarine with round, orange lighted, purple-shadowed cumulus, towering to the right, against which lean the sober-hued and bellied sails of a brig ploughing its way through the steel blue waters. The wave crests are creamy, the foreground water dark. A remarkable effect of motion is given by the slant lines of the advancing brig being contrasted with the upright bare masts of other ships. (Illustration.)



A FRESH BREEZE.

J. Stannard.

In the Castle Museum is also a *Pencil Drawing of Vessels*, of considerable merit.

A Landscape, with two Sheep in the foreground. GEORGE HOLMES.

The nearest of which is nibbling the foliage of a bush on the right. A very simple and beautiful composition.

*A View at Thorpe—Sketch made during an Eclipse of the Sun.*Panel $10\frac{1}{2} \times 16$.

Looking along the river we see a boat sailing in mid-stream. Another sailing-boat and a row-boat full of people are near the bank in the right foreground. Beyond them, trees and buildings. The sky is illumined by the sun in eclipse. Old Masters', 1891. Geo. Holmes' Sale, Christie's, April 15th. 1903

The Marl Staithe, Whittingham, near Norwich. Canvas $11\frac{1}{2} \times 15$.

View looking along the river; cows in a meadow on the left, trees beyond them; buildings in the distance; cloudy sky. Old Masters', 1891. Geo. Holmes' Sale, Christie's, 1903.

A Coast Scene. Canvas 23×35 . W. CUTHBERT QUILTER, M.P.

View looking along the shore, on which, in the foreground, are three boys. To the left, on the beach, are a boat and figures. Open sea with shipping beyond. Very careful. The sky and foreground reminds one of Collins. Old Masters', 1895.

Bridge over Stream. Panel $4\frac{1}{2} \times 5$. J. J. COLMAN, M.P.

A bridge with a pathway through trees. Distance to left with a wherry.

Yarmouth Sands. Panel $29\frac{1}{4} \times 40$. GEO. DURRANT.

Two women, a man, and a boy on the sands near a heap of baskets, nets, and clothes. The man is emptying fish from one basket to another. Open sea to the left. Shipping with buildings beyond in right distance, with the Yarmouth Nelson Column seen on the extreme right. Old Masters', 1878.

A Calm at Breydon, Norfolk. Panel 12×16 . GEO. DURRANT.

Boats becalmed. Shore in the foreground with boats and fishermen. On the left are two stakes, to which are attached poles with ropes and pulleys for unloading. Old Masters', 1878.

The Old River at Thorpe. Canvas $37\frac{1}{2} \times 43\frac{1}{2}$.

J. J. COLMAN, M.P.

Whitlingham Woods on the right and in mid-distance. A group of trees and a sailing-boat in mid-distance on the left. To right a barge laden with rushes. Figures, dog, and a sailing-boat behind. This came from Robert Chamberlain's Sale, at Catton. (Illustration.)



THE OLD RIVER AT THORPE.

J. Stannard.

Alder Car, Trowse, Norwich. Panel $8\frac{1}{4} \times 11$.

SIR CHAS. ROBINSON.

View looking along the river towards a wooded hill. Cows under trees on the right bank; others on the opposite bank. Two men in a boat on the left, fishing. A cloudy sky. Signed, J. S. (connected). Old Masters', 1878.

A Coast Scene, Norfolk. Panel $9\frac{1}{2} \times 13$.

A storm approaching. Men are pushing off a boat from an old pier.
Formerly in Miss Martineau's Collection, Norwich. James Price
Sale, 1895. 60 guineas.

Sea Piece. $14\frac{1}{2} \times 19$. J. J. COLMAN, M.P.

Catalogued as "Bought at Mr. Durrant's Sale, Surrey Street." (Illustration.)



SEA PIECE.

*J. Stannard.**Breydon Water, near Yarmouth.* Panel $9\frac{3}{4} \times 12$.

SAMUEL HARVARD.

On the left, moored to a bank, are large and small boats, with figures.
Other boats are in the distance. Old Masters', 1878.

Sunrise—Yarmouth Beach. Canvas 19×27 . J. P. HESELTINE.

Beach in foreground, with boats unloading fish. On right, a capstan,
near which a man in a red cap is shovelling fish from a basket
on the bank. Old Masters', 1878.

Fishing-boats in a Calm off Lowestoft Pier. Panel $6\frac{3}{4} \times 12$.

Signed at back of panel, in full, and dated 1830. James Price Sale. 55 guineas.

Fishing Boats—Norfolk Coast. Panel $11\frac{1}{2} \times 6\frac{1}{2}$.

J. J. COLMAN, M.P.

Smack in the forewater. Ships in right and left distance. (Illustration.)



FISHING BOATS—NORFOLK COAST.

J. Stannard.

Breydon. 17 x 22. J. WATSON KNIGHT.

On the smooth waters of Breydon Broad a wherry, with a brown square sail spread to the light breeze, is moving towards the right, passing a post with a rope attached, which projects above the surface in the right corner. Distant shore, with a white windmill, church tower and masts seen on the left. A woman and two men are aboard the boat. The sky is full of light, though the general tone of the picture is a tender silver grey. This is a beautiful little example.

Portraits of Joseph Stannard, painted by G. Clint and Sir William Beechey, are preserved in the Norwich Museum and at Carrow, where also is his portrait as a boy, painted by Ladbroke.

ALFRED STANNARD. 1806—1889.

NINE years younger than his brother Joseph, it is not to be wondered at, that Alfred Stannard should have formed his style on that of his brother. But there is in his work, a distinguishing feature of extreme neatness and often an amount of Dutch finish quite unusual in the true Norwich School. Of his life, there is little record other than the steady output from his easel. That he was moderately successful, is shown by the single fact that he long retained the same address in Upper King Street, Norwich. But, for all that, as long as his brother lived, it was his daily practice to resort to his studio and to work there in his company. Indeed, there are several canvases on which both are known to have worked conjointly. In 1843, his studio address was St. Faith's Cave, in St. Faith's Terrace, Norwich.

He exhibited for the first time at the Norwich Society's Exhibition in 1820, his fourteenth year, sending *A Study of an Old Man*, after which an interval of five years occurs. He was at no time a large contributor to the exhibitions—eight pieces at the British Institution, seven at Suffolk Street, and twenty-four at Norwich constitute his entire list. But then the Dutch carefulness of his work has to be borne in mind, and the fact that he was much engaged in teaching. Indeed, his house in Upper King Street became, in the fifties, quite an Academy, where his wife and daughter illustrated and taught the painting of fruit and still

life, while he, and, for a time, his son also, taught landscape painting. He died at his residence on St. Andrew's Hall Plain, in 1889, at the advanced age of eighty-three years, four years after the loss of his son, Alfred George Stannard.

At the Norwich Society's Exhibition:—

- | | |
|--|---|
| 1820. <i>Study of an Old Man.</i> | 1828. <i>Sluice Gate on the River Wensum.</i> |
| 1825. <i>Road Scene at Herringfleet.</i> | In B. White's Sale, Christie's, |
| <i>Cattle Passing a Brook—Morning.</i> | 1879. |
| <i>A Scene at Trowse.</i> | <i>Lane Scene at Trowse.</i> |
| <i>A Scene at Bramerton.</i> | <i>Langley Staithe.</i> |
| <i>Lane Scene near Whittingham.</i> | 1829. <i>Lane Scene, Trowse (2).</i> |
| 1828. <i>Penning the Flock.</i> | <i>Trowse Hall.</i> |
| "On came the comely sheep | <i>Scene in Crown Point Wood, with</i> |
| From feed returning to their pens and | <i>Woodcutters.</i> |
| fold," etc | <i>The Remains of Burgh Castle, look-</i> |
| <i>Scene at Lakenham—Evening.</i> | <i>ing towards Reedham.</i> |
| <i>Lane Scene at Whittingham.</i> | <i>Etching of Keswick Sluice.</i> |
| <i>Scene at Kirby Bedon.</i> | 1831. <i>Marsh Mill, near Hardley Cross.</i> |
| <i>Scene on Bramerton Common.</i> | 1832. <i>Tower in King Street Meadows.</i> |
| | <i>Caistor Castle (2).</i> |

At the British Institution:—

- | | |
|---|---|
| 1826. <i>A Scene near Norwich.</i> 14 × 18. | 1828. <i>A Scene at Lakenham, near Nor-</i> |
| 1828. <i>Trowse Hall, Norwich.</i> Painted on | <i>wich</i> 26 × 31. |
| the spot. 46 × 56. Critics took | <i>Langley Staithe, Norfolk.</i> Painted |
| exception to the statement, | on the spot. 22 × 26. |
| "painted on the spot," remarking | 1830. <i>Wood Scene, near Norwich.</i> 34 × 42. |
| that a picture so highly finished | 1835. <i>Two Landscapes.</i> |
| could not have been produced | 1851. <i>Scene at Whittingham.</i> 23 × 34. |
| so. | 1860. <i>Yarmouth Quay, from the South.</i> |

At the Society of British Artists, Suffolk Street:—

- | | |
|---|---|
| 1825. <i>Cottage Scene.</i> | 1829. <i>A Mill.</i> |
| 1827. <i>Lane Scenes, Kirby, Norfolk (2).</i> | 1830. <i>Scene on the River Yare.</i> |
| <i>A Scene near Loddon, Norfolk.</i> | 1843. <i>Gorleston, looking towards the Pier-</i> |
| 1828. <i>Sluice-gate on the River Wensum.</i> | <i>Head.</i> |

Alfred Stannard's work has not yet reached its full value. *The Sluice-gate on the River Wensum* sold in the B. White Sale at Christie's, February 22nd, 1879, for £330.

The following pictures, in Mr. Colman's Collection, give an adequate illustration of Alfred Stannard's subject matter and style:—

Gorleston Harbour, with Gorleston Church in the Distance.

31 × 44. J. J. COLMAN, M.P.

The hull of a vessel is on the shore to the left. Sailing-boats to the right.
(Illustration)



GORLESTON HARBOUR.

A. Stannard.

Moonlight on the River, opposite Carrow. 6½ × 9.

This view is taken from the Old Bridge. It was painted in 1824 by Stannard, with assistance from his brother Joseph.

Here I will observe that as Alfred was the pupil of his brother Joseph, and continued to work in his studio till 1830, there is considerable kinship between their works. Indeed, his figures are so like those of his brother that no doubt in the

earlier canvases they were either painted in by the latter or painted from his sketches. Nevertheless Alfred Stannard added a certain finish and sweetness of his own.

Back of Old Trowse Hall. 23½ × 29½. J. J. COLMAN, M.P.

In the foreground are sheep, with cows and a dog. The Hall with trees, form the background. (Illustration.)



BACK OF TROWSE HALL.

A. Stannard.

A Sea Piece. 6½ × 9½. J. J. COLMAN, M.P.

With vessels in centre, others in distance A buoy floating in the left foreground.

Barges on the Thames. 5 × 6¾. J. J. COLMAN, M.P.

Yarmouth Jetty. 12½ × 16½. J. J. COLMAN, M.P.

With boats and figures in the foreground. In this little picture, as in the *Gorleston Harbour*, illustrated on a previous page, we have an example of Alfred Stannard's careful study of values. The foreground boat, with figures and a dog grouped about it, stands out dark against the light on the sea. Beyond them a couple of yachts riding at anchor, under bare poles; on the right the more distant jetty with a bathing-machine and boats; and most distant of all vague shapes of ships on the offing where the sea is lost in the sky. To each of these groups is allotted its special power of grey. (Illustration.)



YARMOUTH JETTY—BOATS AND FIGURES IN THE FOREGROUND. *A. Stannard.*

There is in the Norwich Castle Museum *A River Scene, with a Mill*, which shows fidelity to Nature and neatness of execution.

Mr. George Holmes had *The Watering Place, Thorpe--Evening*, 15½ × 23½, a picture of beautiful colour and excellent light; also *Sunset on the Norwich River, Thorpe*, with ducks swimming in the forewater, the colour of which is rich.

Yarmouth Jetty—Distant View. 25¼ × 16½. J. J. COLMAN, M.P.

This picture, in which are the same figures as occur in the *Yarmouth Jetty—Boats and Figures in the Foreground*, illustrated above, is a good example of breadth of treatment. (Illustration.)



YARMOUTH JETTY—DISTANT VIEW.

A. Stannard.

His son, ALFRED GEORGE STANNARD, born in 1828, painted landscapes in the same style as his father. He exhibited in London between 1851 and 1864, giving his Norwich address as 3, Chalk Hill Terrace, Thorpe, before 1857, after which year he resided at Castle Meadow, Norwich; three pictures to the Royal Academy, eight to the British Institution, and six to Suffolk Street. In 1854-5 he resided, with his wife, at 25, London Street, Fitzroy Square, London. From the following list it will appear that he idealised his subjects. He died in 1885

In the Royal Academy :—

1856. *The Village Brook.*
1858. *Woodlands.*

1858. *A Sunny Afternoon.*

To the British Institution :—

- | | |
|--|--|
| 1851. <i>Fruit, from Nature.</i> 34 × 38. | 1858. <i>The Harvest Field.</i> £60. |
| <i>The Road to the Mill.</i> 42 × 50. | 1859. <i>A Bit of the Meadows.</i> £4. |
| 1856. <i>The Roadside Barn.</i> 7 guineas. | <i>The Hamlet, a sketch from Nature.</i> |
| 1858. <i>An English Village.</i> £30. | £6. |

To the Society of British Artists :—

- | | |
|-------------------------------|------------------------------|
| 1854. <i>In Early Spring.</i> | 1856. <i>The Dairy Farm.</i> |
| 1855. <i>A Gipsy's Haunt.</i> | <i>An English Road.</i> £50. |
| <i>Evening.</i> | 1857. <i>The Breakwater.</i> |

Mrs. Alfred George Stannard exhibited one landscape at Suffolk Street in 1855, and several pictures of game.

Although still-life painting hardly comes within the scope of the present work, yet I cannot leave this talented family without remarking that nearly all its lady members exhibited talent as fruit and flower painters.

MRS. JOSEPH STANNARD (1803—1885), who as Miss Emily Coppin had received the large gold medal of the Society of Arts for an original painting of flowers in 1820, went with her father, Mr. David Coppin, to Holland, where she copied the works of Van Huysum. In 1821 the large gold medal was awarded to her for an original painting of fruit, and in 1828 (as Mrs. Joseph Stannard) she received the (Isis) gold medal for an original painting of game. On the lamented death of her husband she turned again to painting, and from her studio, in Rose Lane, King Street, a number of beautiful flower and fruit pieces went forth to the world. She continued working almost till the last, and died in the eighty-third year of her age. Her medals, as well as two examples of her work, are preserved in the Castle Museum, where also is her portrait by Mr. J. C. Brewer. She exhibited eleven pictures at the British Institution, and five at Suffolk Street, representing vases of flowers, baskets of fruit, and dead game.

MISS E. H. STANNARD, a daughter of Alfred Stannard, working in the same field, contributed, between 1852 and 1873, no fewer than twenty-nine pieces to the Royal Academy, twenty-nine to the British Institution, besides exhibiting at Suffolk Street and elsewhere. Her representations of fruit are at once realistic and artistic, commanding fair prices.

REV. E. T. DANIELL. 1804—1842.



REV. E. T. DANIELL.

Linnell.

CHAPTER XXI.

REV. E. T. DANIELL. 1804—1842.

It is a welcome relief, after recording the anxious and necessitous lives of working professional artists to follow the fortunes of a favoured and sufficiently well-to-do amateur.

Thomas Daniell, retired Attorney-General of the Island of Dominica in the West Indies, returning to his native land, married the daughter of John Drosier, of Rudham Grange, Norfolk. Their son, our artist, Edward Thomas Daniell, was born at Charlotte Street, Fitzroy Square, London, on the 6th of June, 1804. Two years later his father died, at his house, Snettisham Lodge, Norfolk. Widow Daniell removed to 68, St. Giles' Street, Norwich, and her boy Edward was sent to the Grammar School, then under the Rev. E. Valpy. There he was taught drawing by John Crome. It is an interesting feature of his art education that in the course of it he came under the teaching of several leaders of the Norwich School, including John Sell Cotman, whose free style of sketching evidently impressed him.

As his friends intended him for the Church, he was entered at Balliol College, Oxford, December 9th, 1823; passed the B.A. examination in 1828, and proceeded M.A. May 25th, 1831. These and other particulars I am culling from F. R. Beecheno's admirable monograph, of which only fifty copies were printed for private circulation. This author records that during the vacations, Daniell would spend his leisure in Joseph Stannard's studio, St. Giles' Terrace, near his mother's house. There he practised etching, and

produced plates which he afterwards took to Ninham in Chapel Field to be proved.

In **1825** we find him visiting Linnell, at Charlotte Street, London, trying to promote for him the sale of his friend Blake's Etchings to the Book of Job, and commissioning him to paint a view of the *Isle of Wight from Lymington*, for thirty guineas—a little picture which he, seven years later, exchanged with the artist for the *Boy Minding Sheep*, paying the difference—twenty guineas. His friendship for Linnell continued, and in 1828 that artist commenced a miniature of him for the sum of fifty guineas and gave him a few lessons in oil painting.

1829 and 1830. Daniell spent these years in France, Italy and Switzerland, sketching in water-colours and painting several small landscape views in oil. These are generally on millboard, well centered performances, painted with a fluid brush, and revealing a delicate appreciation of tone.

1831. Visits to Ireland and Scotland, where he met the Ven. Archdeacon Denison and Sir Edmund Head, author of the "Annals of Spanish Painters," furnished him with subjects for his etchings during 1831. In a letter of encouragement addressed to Miss Rigby (afterwards Lady Eastlake), we find Daniell calling himself a "House and Tree Painter."

Perhaps at this period he was dreaming of Art as to be the business of his life. He contributed for the first time to the Norfolk and Suffolk Society's Exhibition in 1832.

A Sketch from Nature.
The Lake of Geneva, from Lausanne
Painted on the spot.

Ruins of the Claudian Aqueduct in the
Campagna di Roma.
Ruined Tombs on the Via Nomentana,
Rome. Painted on the spot.

But he never exhibited again in Norwich. On the 7th of October, Bishop Bathurst ordained him a Deacon at Norwich Cathedral, and three days later licensed him to hold the curacy of Banham, near Attleborough.

1833. On the 2nd of June, in the following year, he was ordained Priest at the Cathedral, but he continued to officiate as Curate at Banham for some months.

At this time the "refacing" of the Castle was a bone of contention between the County Magistrates and architects, and the artists, who strenuously opposed it as "desecration." Miles Edmund Cotman, writing to his brother, says:—

"I spent yesterday evening with Daniell, who is much pleased at Blore's decision about the Castle. He is quite full of it, he is so joyous about it, and as he had not quite (as he imagined) explained the subject to me clearly, when I bid him 'good night,' he walked for half an hour, up and down the Gentleman's Walk, hugging me by the arm as tight as a bear, until at last I was obliged to say 'I wanted to call in London Street,' when he begged pardon for detaining me and wished me 'good night.' Among other things, he expressed great pleasure at the certainty of often seeing me in London; he being appointed to a curacy, and going thither, about the same time as ourselves—early in January."

The London curacy, to which he was transferred, was at St. Mark's, South Audley Street. He accordingly took rooms at 77, Park Street, Grosvenor Square. That he did not forget the Castle "restoration," is shown by his letters to Ninham and to Dawson Turner. To the latter he writes:—

"I have had a very beautiful drawing made of it, and I mean to etch it the size of the drawing. I can only say that if my etching be half as much like the castle, or half as good as the drawing, it will be more like, than anything yet done, of that very beautiful relic."

This plate was never finished. It was purchased, together with some of Daniell's other plates, by Mr. Colman, of Carrow, at the sale of the Misses Rudge, of Cromer, cousins of the artist, and was included in the Colman bequest to the Norwich Castle Museum.

Daniell entered with enthusiasm into all the enjoyments of London art-life. We have him entertaining his fellow-artists and being entertained by them. Sitting for his portrait to Linnell, which was presented to the Norwich Castle Museum by Miss Rudge, of Fakenham; also for a chalk and water-colour drawing,

desired by Mr. Hall of Southampton. Each year he contributed to the Royal Academy and British Institution, as follows:—

ROYAL ACADEMY.

1835. *View near Rome.*
 1836.
 1837. *Sion in the Valais.*
 1838. *View of St. Malo.*
 1839. *Sketch for a picture of the Moun-
 tains of Savoy, from Geneva.*
 1840. *Kenilworth.*

BRITISH INSTITUTION.

1836. *The Temple of Minerva Medica at
 Rome.* Height, including frame.
 18 × 22.
 1838. *Ruins in the Campagna of Rome.*
 13 × 12.
 1839. *Meadow Scene.* 16 × 22.
 1840. *The Lake of Geneva, from near
 Lausanne.* 12 × 17.

His mother died in 1836, at her residence, 68, St. Giles' Street, Norwich. Linnell had visited Norwich in 1835 and painted the water-colour portrait of her which is now in the possession of R. J. Colman. He also etched her portrait in 1836.

Daniell now removed to 13, Green Street. There he entertained Turner, Landseer, Eastlake, Stanfield, Mulready, Roberts, Dyce, Boxall, and, of course, Linnell. The Rev. E. E. Blencowe, of Stow Bardolph, describes these assemblies as most interesting. Daniell used to place Linnell opposite to Turner, so that he might proceed with a portrait he was secretly painting. This was the portrait which afterwards became the property of Mr. White, of Maddox Street. Turner used to speak of Daniell's work as "very clever."

In the Reeve Collection is a letter in which Daniell tells Ninham (1835?): "There will be a very fine Exhibition at Somerset House. Wilkie has five or six pictures, which I have not seen; Calcott's I have, as also Eastlake's, which are very fine indeed. Calcott rather slighter than usual. Turner has another *Fire of the House of Lords and Commons*, the former one is coming to me after the Institution closes, as it is bought by a friend for £200, but whose room will not be ready for it for a year . . . So much am I persuaded of the beauties going, that in order to get a view whenever I like and also a ticket for the lectures of the ensuing winter, I have determined on sending in a sketch, which, if it be admitted, will enable me to enjoy these things whenever I like.

"I hope Stark has got—in *Suffolk*. It is the very best picture of his I ever saw. The Exhibition generally is detestable."

Many entries in Linnell's Diary record the friendly interest which Daniell always took in his work. Thus:—

"*July 7, 1838.*—Mr. Daniell offered to find a good frame for my picture of *John—Preaching*, upon condition that I finish and send it to the British Gallery, asking what price I please, but if not sold he would give me 50 guineas and my picture of *Morning*, painted from a study made in Porchester Terrace—*Boy Minding Sheep*."

The picture was exhibited and sold for 150 guineas.

Another entry reads:—

"*July 7.*—Agreed with Mr. Daniell to send my picture of *Emmas* to the Art Union Society on the understanding that if the Committee offered 60 guineas I would accept it. If sold I am to engrave it when I wish."

The picture was accepted, and on July 24th Daniell paid Linnell; the latter agreeing to commence the engraving at once. Against June, 1839, we read: "Agreed with Mr. Daniell to supply 100 impressions of the *Emmas* plate to the Art Union for £40."

Linnell's eldest daughter, Mrs. Palmer, being with her husband in Rome, her father writes to her on March 24th, 1839:—

"If you can accomplish it—, Mr. Daniell says he will give £25 for a W.-C. by Mrs. Palmer, of the *Dispute of the Sacrament*, a fresco by Raphael. Mr. Daniell considers that fresco the finest piece of colour in Rome."

Mrs. P. executed this commission.

In March also, Daniell lends Linnell, for engraving by him in facsimile, Nicholas Poussin's original drawings in a M.S. of Leonardo da Vinci's "Treatise on Painting."

Against April 9th, 1839, Linnell has written: "Daniell brought his picture of the *Lake of Geneva*—worked upon it three hours."

Then follows entries of dinners given by Daniell in August, October, and December, at which Linnell met Phillips, Turner, Jones, Stanfield, Mulready, Roberts, Edwin and Charles Landseer, Eastlake, and other artists.

“1840. *January 26th.*—Mr. Daniell came and commissioned me to paint a head of himself, small, in oil. 10 guineas.”

“*Feb. 8th.*—Went to Mr. Daniell’s to see Roberts’ Drawings of Egypt and Palestine, &c.”

Thornbury says Linnell met Roberts there.

These drawings by David Roberts so impressed our artist that he determined himself to go to the East. He therefore resigned the curacy of St. Mark’s, Audley Street, and made all other necessary arrangements for a prolonged absence.

In September he was sketching at Corfu; in December at Athens; in January ascending the Nile; during June near Mount Sinai; October found him at Beyrout.

At Smyrna, in December, 1841, he joined the Surveying party, sent out on the ship “Beacon” to fetch the Lycian antiquities which Sir Charles Fellows had discovered at Xanthus.

It was arranged that, while Lieutenant Spratt studied the geography, and Professor Forbes the natural history, of the localities visited, Daniell should make drawings of the antiquities met with.

On March 3rd, 1842, Sir Charles Fellows, finding that the ship “Beacon” was not suitable to carry the marbles which were ready for transport, left the party of explorers to make an extended tour through Lycia until he should return with other ships.

Daniell often left the rest of the party, attended only by a guide, and visited many out-of-the-way places, among them Selge, Syllium, Marmora, and Perge, making many rapid but effective sketches.

On May 23rd the party met again at Xanthus and found the “Monarch” and “Media” arrived, and their crews busily engaged in removing the marbles. Mr. Daniell had accepted the kind offer of the Captain of the “Monarch” to take a passage

to Athens. Still, such was his zeal to make the fullest use of his opportunities that he proposed to go by caique to Levisi, and return before the officers embarked. When he reached Xanthus again he found the ruins deserted. The British ships had put out to sea on the previous day. He could have taken a caique to Rhodes and there rejoined, but preferred to accompany the Consul, Mr. Purdie, to Adalia.

In a letter dictated by him to Mr. Purdie's clerk, he says :—

“ I determined to attempt the glories of the Bozboroom ; but I had scarcely began to colour, when the whole effect was changed by a thunder-storm and huge rolling clouds, not concealing the mountain, but by their shadows so completely changing the effect, that perhaps I have made a rather more dashing sketch than I otherwise should have done, though I have not brought away the true characteristic of the mountain.

“ The rain reached me at two o'clock, just as I was about to complete my foreground, but I can manage to make something of it.”

This was his last letter home. On the road to Adalia he was struck down by fever. As soon as he could be moved, he was taken to Adalia and was there recovering, when alas! an act of imprudence, sleeping in the open air on the terrace of his house, to which he had dragged himself during the absence of Mr. Purdie, brought on a relapse, and in seven days he was no more.

His remains rest in the court of the Greek Church at Adalia, beneath an ancient granite column. Spratt and Forbes say :—

“ A true and kind heart, a clear and strong head, exquisite and cultivated taste and fine imagination, were combined in our dear and deeply lamented friend.”

On the north wall of the nave of St. Mary Coslany, Norwich, a tablet has been placed, near the tomb of his mother.

SACRED

TO THE MEMORY OF THE

REV. EDWARD THOS. DANIELL, M.A. OXON,

WHO DIED AT ADALIA, IN ASIA MINOR,

SEP. 24TH, 1842. AGED 38 YEARS.

“Poor Daniell,” said Roberts, “like Wilkie, went to Syria after me but never returned! Had Daniell returned to England, I have reason to know, from Turner’s own mouth, he would have been entrusted with his law affairs.”

The arms of Daniell, as given on his father’s monument, are Or, four bars or; Quartering, Argent, a lion rampant gules, over all a Bend of the last; and crest, a lion rampant.

An exhibition of his works was held by the Norwich Art Circle in 1891. There were thirty-one etchings, eighty-nine water-colours, and a few oil paintings. Fourteen illustrations adorn the catalogue.



ETCHING—CASTLE ACRE.

Rev. E. T. Daniell.

In the technical qualities of his etchings, Daniell shows himself a master. He excels all the Norwich men in the use he made of the dry point to enrich with texture and depth. Mr. Reeve, who has the largest collection of these works, some fifty in all, varying from 3 to 15 inches high, showing considerable proficiency in that beautiful art. The earliest of those dated are *Riverside Scenes, with Men Fishing* (1824); and two plates of *Cottage and Trees*, all probably done while practising with Joseph Stannard. Interesting also is a *Landscape and House at Banham*, where Daniell is said to have resided during his curacy there. His *Ronda (Andalusia) or Guadiana*, from a picture by Sir Edmund

Head, is of course a memorial of his meeting that author during his excursion to Scotland in 1831. But it is his *Whitlingham Lane*, his *Clump of Trees at Quidenham* (1833), and his *Norwich Castle* (1834) that will always be regarded his best works.

Daniell's Water-colour art may be described as the perfection of free sketching. The speed and hurry of it, telling of short time and fleeting opportunity, endow it with many accidental charms, maybe of colour, maybe of form, or even—through the imperfect drying of a wash—of texture. His first sketch was generally a loose tangle of free lines, the washes of colour broadly laid in without overmuch regard to outline. Definition, where requisite, would be added afterwards with a reed pen or pencil. It must be remembered that, imbued, as he had been by his college training, with antiquarian spirit, and enjoying unusual opportunities of travel, he was naturally anxious to secure as many records as possible of the places he visited. Time could not be spared for studies of light and shade, or the delicate changes of hue and effect. He was gathering material from which, no doubt, had he lived, masterpieces would have been developed. These remarks apply specially to his Eastern sketches.

In the Norwich Castle Museum the East Anglian Art Society has placed his drawings of (1) *Havre*, (2) *The Entrance of the Dart*, and two *Sepia* studies of *Teignmouth*.

In the Reeve Collection, B.M., are the three following studies, which came from Miss Rudge's Sale, at the Bazaar-room, Norwich, January 25th, 1883, and were exhibited at the Art-Circle—Daniell—Exhibition, July, 1891.

View over a Common. Water colour. $7\frac{3}{4} \times 13$.

A tree in centre; houses on right; sunset after a storm.

A Sketch from Nature. Water-colour. $5\frac{1}{2} \times 11\frac{3}{4}$.

A river in the foreground; a ruined castle on the right; a village and church in distance to left.

Roslin Castle. In Black Chalk. $13\frac{1}{2} \times 11$.

A winding path, with figures and timber in foreground. This subject was etched by the artist.

Mr. Leonard G. Bolingbroke, *A View of Cromer.*

Mr. Groyn, of Brighton, has *A View of Sidmouth* and *A View of Grindelwald.*

Mr. F. R. Beecheno, *A Ruined Bath-house* and *Tintern Abbey.*

Mr. E. R. Blackett, Wrangford, *A View of Interlaken.*

Mr. C. R. Spelman, *At Interlaken, Lake Constance, Bingen on the Rhine, Mills at Spiterne,* and *Aylsham Bridge.*

Mr. J. T. Hotblack, *Sion in the Valais.*

Mr. Colman has *A Cataract on the Nile*, $18\frac{3}{4} \times 27\frac{1}{2}$, which came from Miss Rudge's Sale. (Illustration.)



CATARACT ON THE NILE.

Rev. E. T. Daniell.

Daniell's works, in addition to those already named, comprise,

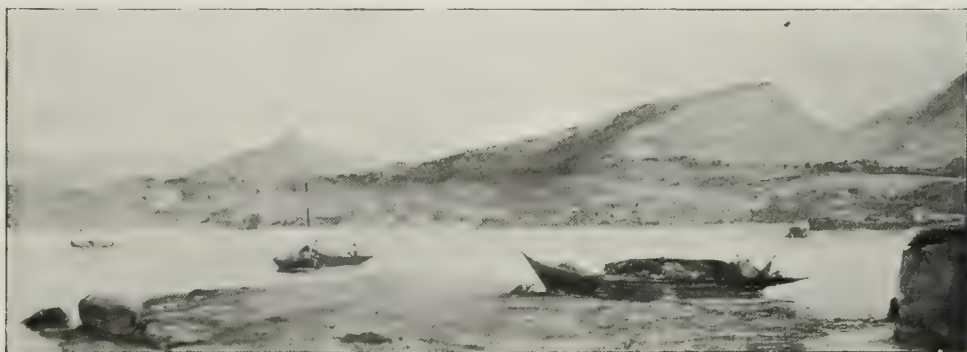
19	Sketches in Water-colour.	Views of Greece, made during 1840 and 1841	
53	„	„	Views in Egypt, Nubia, and Syria 1841
23	„	„	Views in Palestine 1841
25	„	„	Views in Asia Minor 1841-2

All the above 120 Drawings are in Mr. Colman's Collection.

64	Sketches in Water-colour.	Views in Asia Minor	1841-2
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Purchased from Miss Rudge, of Cromer, for the British Museum.

These sketches, drawn on half-sheets of buff-toned paper, loosely outlined with a hardish pencil; the local colours indicated with somewhat sloppy washes of sepia, ultramarine, brown pink, and gamboge; the details enforced with a reed pen, in bistre and burnt sienna, and sometimes heightened with white, are always satisfactory and occasionally very charming indeed. They attain their purpose, which is to give a good general idea of interesting places and antiquarian remains. No doubt, had Daniell lived, they would, reproduced in chromo-lithography, have been as popular as their prototypes, "Robert's Views in the Holy Land." They are most valuable records of monuments that are perishing under the spoiling hands of the modern collector. When we view the Lycian marbles, now in the British Museum, we must perforce remember poor Daniell and others whose lives were sacrificed as part of the price of their acquisition.



THE LAKE OF GENEVA.

Rev. E. T. Daniell.

OIL PAINTINGS.

The Lake of Geneva. 14 $\frac{1}{4}$ × 38. NORWICH CASTLE MUSEUM.

In the foreground a shallop is ashore on the flesh-coloured sand. The blue water of the lake, deepened with scumblings of French ultramarine in middle-distance, pales into grey towards the opposite shore where, above a gathered bank of mist, a distant range of mountains stands against the sky. The figures are indicated with spot-touch. Outlines of near objects in bistre give to the whole the appearance of a sketch.

This is probably the picture referred to in Linnell's diary against the date April 9th, 1839: "Daniell brought his picture of *The Lake of Geneva*—worked upon it three hours." (Illustration.)

Landscape at Hellesdon. $11\frac{3}{4} \times 20\frac{1}{4}$. J. J. COLMAN, M.P.

A cottage amid trees, with water in the foreground. This little picture was bought at Miss Rudge's Sale, held in the Bazaar Rooms, Norwich.

A View of St. Malo. $14\frac{1}{4} \times 38$. NORWICH CASTLE MUSEUM.

Two fishing-boats and an anchor are the prominent dark centering points on the foreground sands. Beyond them a stretch of glassy smooth water, greyish in hue but reflecting, as in a mirror, the distant buildings and the light of the sky. In this picture colour is subordinated to tone, with a most successful result. (Illustration.)



A VIEW OF ST. MALO.

Rev. E. T. Daniell.

Ruins near Rome. Millboard. H. S. THEOBALD, K.C.

In the left foreground is an altar-like stone, on which a man sits talking to another who stands by. This deeply shadowed corner gives effective contrast to the sunlight sleeping on a lake and on its distant rugged shore. Rising abruptly near the centre, a huge mass of ancient brickwork is aglow with light. Higher ground completes the picture to the right. Painted with much medium, as might be expected from a hand used to water-colour. There is a delicate feeling for tone, and the picture is well centered.

Ruins of the Claudian Aqueduct in the Campagna di Roma.

$7\frac{3}{4} \times 6\frac{3}{4}$. J. J. COLMAN, M.P.

Acquired at the same time as the *Landscape at Hellesdon*. The Rudge family were the heirs-at-law of the Rev. E. T. Daniell.



RUINED AQUEDUCT.

Rev. E. T. Daniell.

Ruins of the Claudian Aqueduct in the Campagna di Roma.

F. R. BEECHENO.

Another view.

Dr. Rudge, of Fakenham, has (1) *Roslyn Castle*; (2) *River Scene near Aylsham*; (3) *The Castle of St. Angelo*; (4) *Mont Blanc*; (5) *Meadow near Tasburgh*.

The Misses Rudge, of Fakenham, have (1) *Kenilworth*; (2) *The Grindelwald*; (3 and 4) *Two Swiss Views*.

Mr. Clement R. Spelman has (1) *Postwick Grove* and (2) *Norwich Cathedral*.

HENRY NINHAM.
ALFRED PRIEST.
SAMUEL DAVID COLKETT.
THOMAS LOUND.
HENRY BRIGHT.
JOHN MIDDLETON.
J. W. WALKER.

CHAPTER XXII.

HENRY NINHAM. 1793-1874.

FEW lives were more regular or less eventful than that of the son of John and Elizabeth Ninham, who was born on the 15th of October, 1793.

John Ninham, of Huguenot descent his father is said to have come from Flanders in consequence of the revocation of the Edict of Nantes in 1685), carried on the business of Heraldic Painter and Copper Plate Engraver at 11, Chapel Field, Norwich, the house adjoining a narrow thoroughfare, now known as Ninham's Court, leading from Chapel Field to St. Giles' Plain. He was much employed by the coach-builders, who sent him panels and carriage doors to be decorated with the armorial bearings and crests of their patrons. Of his engraving, an example, still preserved in the family, is a plan of the *Battle of the Nile*, showing the rig and positions of the ships engaged.

His son, Henry Ninham, grew up in his father's workshop and continued the business, residing in the same house throughout his long life. One writer has spoken of him as a "student in Crome's school," but there can be little doubt that he owed his art-education chiefly to his father, and that the extreme neatness and carefulness which became distinguishing features of his work were the result of long practise in the engraving-room. The elder Ninham was evidently an artist of limited powers, for we are told that in 1792 he found it helpful, when making the series of Indian ink drawings from the Norwich Gates, to use the Camera Obscura. These drawings, twenty-two in number, showing the inside and outside of each of the eleven gates, are now in the Fitch Collection at the Norwich Castle Museum.

Young Henry, no doubt, was put through the usual course for engravers' apprentices, plodding through perspective; making careful drawings from plates of Anatomy, and, to acquire the touch, copying in facsimile a few good engravings. This training, with the exercise of his abilities as a heraldic painter and engraver, developed a patient love of accuracy and a precision of touch very admirable in their way. And here I will note that one of his greatest heraldic triumphs was the painting of a full-face Peacock, which could be covered with a shilling, but the work of which was so fine that, under a magnifying glass, every feather appeared to be perfect.

His paintings and drawings are not very numerous. Probably the necessity for keeping his presses supplied with work did not incline him to relaxation of a sedentary sort. The same cause may have prevented him from seeking subjects far from home. He exhibited nothing until his twenty-third year and then, between 1816 and 1831, only contributed two or three pieces annually to the Norwich Society's Exhibition at Sir Benjamin Wrench's Court. These works are very much esteemed for their beautiful neatness and absolute accuracy. As will be seen from our following list they consisted chiefly of architectural and street views. His two large and most interesting sketch books, filled with careful drawings of the principal buildings, &c., of Norwich, are in the possession of Sir Charles Harvey, Bart., who informs me that they came to him through his grandfather, General Sir Robert Harvey, and that the late Mr. Willins, author of "Quaint Old Norwich," was surprised to find the sketches similar to those he published, though done sixty years previously. They contain forty or fifty drawings, many in water-colour, and have a special interest for the antiquary from the long descriptions and dates beneath them. Thomas Harvey, banker and connoisseur, the patron of Crome and others, was an ancestor of Sir Charles.

LIST OF HENRY NINHAM'S EXHIBITS AT THE NORWICH SOCIETY'S
ROOMS.

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|--|--|
| <p>1816. <i>A Dutch Boor.</i>
1817. <i>The New Hall, Yarmouth.</i>
1818. <i>View of Flixton Hall, Suffolk.</i></p> | <p>1818. <i>View of the North Aisle of Norwich Cathedral.</i>
<i>The Choir of Norwich Cathedral.</i></p> |
|--|--|

- | | |
|---|---|
| 1819. <i>View of the North Aisle of Norwich Cathedral</i> (again).
1820. <i>Interior of Ely Cathedral.</i>
1824. <i>Interior of the Catholic Chapel at Costessey.</i>
<i>South Porch of St. Michael-at-Plea Church.</i>
<i>North Porch of St. Peter's Mancroft.</i> | 1830. <i>The Jesus Chapel, Norwich Cathedral.</i>
<i>View at Cromer.</i>
<i>A Street Scene.</i>
<i>Street Scene, St. Lawrence, Norwich.</i>
1831. <i>Street Scene, near Whitefriars' Bridge.</i>
<i>Sir Benjamin Wrench's Court.</i> |
|---|---|

Remembering his partiality for architectural subjects and their neat finish, we are not surprised to find that John Sell Cotman appreciated him. For one thing he was not a drawing-master; though he did call himself a "Teacher of Perspective" in 1818 and 1819. He was a modest, retiring man, always willing to advise and help his fellow-artists in their essays at etching, and had the proving and printing of many of their plates entrusted to him. Although we meet with his name in the lists of the Artists' Conversaziones, inaugurated in 1829, we never find him taking a prominent position either there or in the parent Society. Cotman, in a letter dated February 25th, 1833, addressed to the Rev. W. Gunn, Smallburgh, Norfolk, says: "I went on Saturday with the Rev. Mr. Daniell to Attleburgh to see a very fine and curious screen showing the Arms of all the Bishoprics, &c. I will see it is not marred in repairing, and will send the person employed—a very clever painter—Mr. Ninham, over to Worstead to see yours." We get another glimpse of our painter's engagements in a letter from Miles Edmund Cotman to his brother John: "Muskett finds fault with Hodgson's drawing of the Castle and employs Ninham. Nov. 2, 1834."

At this time the artists were up in arms against the "restoration" of the Castle. Daniell, on April 7th, 1835, writes to Ninham from London: "Show me by a plan, how high they have got pulling down, and enable me to judge whether even now in the eleventh hour, any good can be done; and I in return will just inform you, how I stand with regard to my plate (*A View of Norwich Castle*). It stands precisely as it did when I left Norwich."

The Rev. E. T. Daniell was rather partial to Ninham, and addressed to him several letters from London, giving him

particulars of his life in the metropolis. These are preserved in Mr. Reeve's wonderful collection.

In personal appearance, Ninham was a man of middle height, very heavy and stout, of a genial and even jocular disposition, and kind-hearted to a fault.

It is as an etcher that our artist is most widely known. He published :—

1. "EIGHT ORIGINAL ETCHINGS OF PICTURESQUE ANTIQUITIES OF NORWICH," BY HENRY NINHAM. 1842.

There is no text, and in some copies a ninth plate is included. The view of Sir Benjamin Wrench's Court, taken down in 1825, has special interest for us, as representing the home of the Norwich Society's Exhibitions. Our reproduction of this etching will serve as an example of Ninham's masterly style (see page 43).

2. "VIEWS OF THE GATES OF NORWICH, MADE IN 1792-3 BY THE LATE JOHN NINHAM. (22 PLATES).

With historical introductions by the late John Kirkpatrick, contributed to the Transactions of the Norfolk and Norwich Archæological Society, by Robert Fitch, F.S.A., F.G.S., &c. Norwich, 1861.

It was when drawing these Gates that J. Ninham used the Camera Obscura. The views were produced for William Stevenson, F.S.A.; were purchased by Mr. Muskett, the bookseller, from S. W. Stevenson, and etched at the cost of the Norfolk Archæological Society, by Walter Hazreen, of Ipswich.

3. TWENTY-THREE VIEWS OF THE ANCIENT CITY GATES OF NORWICH,

Drawn and etched by Henry Ninham from Original Sketches by John Kirkpatrick, made in 1720, with historical notices by Samuel Richardson. Large folio. Norwich, 1864. The extra plate is of Heigham gate.

4. The Illustrations to "BLOME'S CASTLE ACRE."

5. GRIGOR'S "EASTERN ARBORETUM,"

Illustrated with fifty admirable portraits of trees, etched on copper by H. Ninham. 8vo. London, 1841." "Few artists," says Dr. Lindley, "have been so successful in representing the characteristic features of trees."

6. REMNANTS OF ANTIQUITY IN NORWICH,

Published by Muskett. Illustrated in lithography by H. Ninham from his own drawings. 4to.

7. NORWICH CORPORATION PAGEANTRY,

Published by Muskett. Illustrated in lithography by H. Ninham from his own drawings. Fol.

8. VIEWS OF NORWICH AND NORFOLK.

Fifteen etchings by the late Henry Ninham, published with a Memoir in 1875. Most of these were executed between 1830 and 1840, when a few impressions were distributed among his friends. Several of them show his use of rotten-ground, and three of them, viz., the *Château in Normandy*, after John Sell Cotman (line and shade-tint), *North Denes, Yarmouth*, after J. B. Crome, and a *Beach Scene*, after Bonnington, were the outcome of personal friendships.

The copper-plates are still preserved in the collection of Mr. Reeve.

Of his family life we know little. In 1845 he lost his wife, Frances, who died at the age of 44, and ten years later, a daughter, Frances Elizabeth. Both sleep in the graveyard of St. Giles' Church, not far from his house in Chapel Field. A second daughter became the wife of Mr. Cutting, of Suffolk.

He was always busy in a quiet and orderly way. Indeed, we are assured that, until the Wednesday preceding his death, he had not ceased to be so, and had only just completed a large painting of all the Arms of all the Deans of Norwich for the Very Rev. Dr. Goulburn, Dean of Norwich.

He died on the 23rd of October, 1874, aged 81, at 11, Chapel Field, and was buried in the Norwich Cemetery on the 28th day of the same month.

Mr. Colman has a portrait of him—in chalk, by A. Sandys.

The speciality of his water-colour art is its correct drawing, unobtrusively indicated with a neat touch and delicate colour.

Interior of St. James' Church, Norwich. $9\frac{3}{4} \times 6\frac{7}{8}$.

REEVE COLL., PRINT-ROOM, B.M.

This highly-finished study is an example of the carefulness with which Henry Ninham subordinated everything to his love of truth.



INTERIOR OF ST. JAMES' CHURCH, NORWICH. *H. Ninham.*

There is no straining after chiaro-oscuro or colour. But with correct perspective and fine outline, supported by the sweetest of greys, we have an achievement at once satisfying and chaste. The carvings upon the font are admirably rendered. Purchased from the artist. (Illustration.)

Lakenham Mills. $4\frac{1}{2} \times 6$. REEVE COLL., PRINT-ROOM, B.M.

A little Water-colour drawing, showing the mills as they stood in the early years of the last century. The wooden gabled building, beyond the water on the left of centre, and the pretty gabled cottage post office on the right, both approached by a road from the foreground along the stream-side. Two horses, a man on one of them, are walking into the water past a woman who is washing clothes, some of which are hung to dry on the parapet of the bridge that leads to the house, towards which a dray is



LAKENHAM MILLS.

H. Nimham.

being driven on the left. Thirtle also sketched this at the same time.

The sky is light cobalt blue. A glimpse of deep French blue is seen between the houses on the horizon. The houses as well as the roadway are golden sienna. High-lights, sometimes scraped, sometimes left, sharply define the figures and white draperies, risking perhaps a somewhat spotty effect, clean, hard and cutty, it is evidently the work of an engraver. Nevertheless the whole is satisfactory. (Illustration.)



FISHGATE STREET, NORWICH.

H. Ninham.

Cottage at Lakenham. 9 × 14¼. REEVE COLL., PRINT-ROOM, B.M.

A water-colour drawing of a cottage; the river in the foreground; a figure on the left. This work outlined with a softer pencil and washed with colour in good old-fashioned style is more agreeable because less sharp.

In Ninham's work we have such precision of touch and definiteness of form as to leave to the beholder not the slightest scope for imagination or speculation. If I may say so, we are rather too conscious of the clear eye and firm hand of a skilled engraver. But this peculiarity, while limiting its art-value, renders it very acceptable to the antiquary.

His Oil Paintings are few and of a small size. In the Norwich Castle Museum there is a little panel, about 9 × 7, representing a *Gateway and Cattle*, correct in drawing and quietly true in colour. Mr. Colman has (1) a little piece, 6 × 7½, *Sheds Behind the Cavalry Barracks*, with two men lifting timber in the foreground; (2) a view of *Fishgate Street, Norwich*, showing Whitefriars' Bridge and the Cathedral. 13½ × 10¼. (Illustration); and (3) *The Gateway to the Bishop's Palace Norwich*, all of which display the same delicacy and firmness of touch which we have in his water-colours.

ALFRED PRIEST. 1810--1850.

ALFRED PRIEST, the son of a chemist, whose shop was located in St. Giles' Street, Norwich, was born in 1810. His father, proposing to bring his boy up to his own calling, gave him the best schooling available. But a certain restlessness and desire for adventure unsettled him, and he went to sea. On his return, apparently disgusted with the hardships of a sailor's life, he was

apprenticed to a surgeon practising at Downham Market, fifty miles to the east of Norwich. He did not however take interest in his studies, and as he had already manifested a decided preference for Art, his worthy father determined to let him have his way. He was placed for two years with Henry Ninham, the engraver, of 11, Chapel Field, Norwich, who taught him the Art of Etching, in which he afterwards showed himself expert. Here he became acquainted with Daniell and the Cotman family, who mention him in their correspondence. James Stark being at this time in Norwich for his health, Priest attached himself to him, and when Stark had again set up his easel, at 14, Beaufort Row, Chelsea, Priest went to London and became his pupil. His first contribution to the Royal Academy was accepted in 1833; he residing at that time at 14, Crawford Row, Chelsea, an address which he gave up in 1835, when he removed to 34, Pembroke Square, Kensington, on the occasion of his marriage. Here he remained for many years, in fact nearly to the end of his short life; exhibiting with tolerable regularity between 1833 and 1847, at the Royal Academy, British Institution, and Suffolk Street Galleries, 89 pictures in all. Of his etchings, there are in the Reeve Coll., Print-room, B.M., some 58 proofs, showing the utmost freedom and perfect command of the needle, one of them a view of his father's shop. Occasionally he etched compositions from subjects by E. W. Cooke, and once or twice after J. S. Cotman. He is also thought to have experimented in mezzotint, and we have a few lithographs by him. That he was adept in securing the advantage of an added tint by means of a rotten ground is evident in his *Etching of the Front of the New Mills, with Norwich Castle in the distance*. $478 \times 6\frac{1}{4}$. (Illustration, see next page.)

These etchings, of every class of subject, rustic figures, birds, cattle, dogs, bridges, churches, mills, road scenes, sea-coast bits, with boats and vessels at sea, are of small size. The one exception is a plate got up for a very special occasion—*The Opening of the Harbour at Lowestoft*, $16\frac{3}{4} \times 15\frac{1}{2}$, and dated "Aug. 9, 1831, by A. P."

Having a certain fondness for animals and for children, he

wrote in simple rhyme, and illustrated, a little ballad entitled "The Hare and Three Leverets" This trifle only deserves notice as possibly indicating an intended departure which he did not live to carry further. Health failing, he returned to Norwich in 1848. The following year he spent much of his time by the sea. He died in 1850, his fortieth year, and was buried in Cringleford Churchyard, Norwich.



ETCHING. FRONT OF NEW MILLS.

A. Priest.

Priest was a nervously rapid worker, both in oil and in water-colour. Indeed, the crisp vigour of his touch is the distinguishing feature of his productions. Unfortunately, in later years, he too often yielded to the sad habit of fortifying himself with brandy.

Of his paintings, which show considerable kinship with the freest work of his master, Stark, the following lists may serve to give an idea of his subjects and sizes:—

EXHIBITED AT THE ROYAL ACADEMY 17 PIECES.

- | | |
|---|---|
| 1833. <i>A Dredger on Breydon, near Yarmouth.</i> | 1841. <i>Sketch near Caistor Castle, Norfolk.</i> |
| 1835. <i>A Sea View.</i> | <i>Sketch at Reading. Water-colour.</i> |
| 1837. <i>Landscape. Painted on the spot.</i> | <i>Scene at Fulham. Water-colour.</i> |
| 1838. <i>Scene in Gunton Park. (Lord Suffield's).</i> | 1842. <i>Near Matlock Bath, Derbyshire.</i> |
| 1839. <i>Scene at Faversham, Norfolk.</i> | <i>Water-colour.</i> |
| <i>At Reading, Berkshire.</i> | 1843. <i>An Old Pollard.</i> |
| 1840. <i>Scene in Lord Stafford's Park, Costessey, Norfolk.</i> | <i>Scene at the back of Maple Denham</i> |
| <i>Portrait of a Lady.</i> | <i>Watermill, Berks.</i> |
| | 1844. <i>Bridge at Godstowe, near Oxford.</i> |
| | 1845. <i>Skinner's Weir, near Oxford.</i> |
| | <i>The Ford. Water-colour</i> |

AT THE BRITISH INSTITUTION—23 PIECES.

- | | |
|---|---|
| 1834. <i>Sea View. 18 × 22.</i> | 1840. <i>Marine View. 44 × 56.</i> |
| <i>Landscape. 21 × 25.</i> | <i>The Ford, Heigham, Norfolk.</i> |
| <i>Sea View. 28 × 34.</i> | <i>36 × 44.</i> |
| 1835. <i>A View near Norwich. 18 × 22.</i> | <i>Scene at Whitlingham, Norfolk.</i> |
| 1837. <i>Beach Scene. 15 × 19.</i> | <i>33 × 41.</i> |
| <i>A River Scene. 44 × 56</i> | <i>A Sketch from Nature. 18 × 14.</i> |
| <i>Yarmouth Beach. 16 × 20.</i> | 1841. <i>On the Trout Stream, Pangbourne.</i> |
| <i>View from the Caversham Hills.</i> | <i>28 × 48.</i> |
| <i>56 × 67.</i> | 1842. <i>Scene on the Road to Bousall,</i> |
| 1838. <i>Scene at Lakenham, Norfolk. 44 × 56.</i> | <i>Derby. 45 × 67.</i> |

AT THE SOCIETY OF BRITISH ARTISTS—49 PIECES.

- | | |
|--|---|
| 1832. (Winter Exhibition). <i>Sea View—</i> | 1840. <i>Gipsies at Costessey Common, at back</i> |
| <i>Distant Vessel in Distress.</i> | <i>of Lord Stafford's Park.</i> |
| 1834. <i>Storm at Sea.</i> | <i>Tent of Sails on Yarmouth Beach</i> |
| 1835. <i>Escaping from the Wreck.</i> | <i>for Sailors driven ashore during</i> |
| 1836. <i>Wild Duck. A Study from Nature.</i> | <i>the Gales, November, 1839.</i> |
| <i>Coming from the Wreck.</i> | <i>An Old Poucher.</i> |
| <i>Water-mill at Reading.</i> | 1844. <i>Iffley Mill, near Oxford.</i> |
| | 1845. <i>The Weir, Oxford.</i> |

To name the rest would be to repeat the words, "Sea-View," "Landscape," "Coast Scene," "Sketch," or the names of places. When no sizes are given catalogues have little value.

"Owligarchy." 29½ × 24½. NORWICH CASTLE MUSEUM.

The punning title of a picture showing a group of life-size, blinking, owls, the centre one holding a sheet of music or a bill with the word "Owligarchy" upon it, is only noticeable as evidence that the artist could paint birds. It is stated in the Norwich Castle Catalogue that "this little picture was the first by the artist, which appeared in the exhibitions of the Royal Academy." The feathers are well drawn but thinly painted, with a small and wiry touch.

Iffley Mill, near Oxford. Canvas $27\frac{1}{4} \times 35$.

NORWICH CASTLE MUSEUM.

The mill is seen in mid-distance on the right beyond the river, which, reflecting it and the sky on its glossy surface, fills the right foreground of the picture. It is connected by a plank bridge over the weir, with the left bank, where a clump of trees rise, prominent, against the light of the sky. Below them in the left foreground, a man is seated fishing. Painted in a slick and interesting manner, reminding one of Stark. The foliage is generally massed, a few boughs only being picked out and enforced with crisp detail-touches of solid pigment. Branches and trunks are treated in the same way. The foam on the mill-race, loaded with thready touches of flake-white, helps the centering of the picture. This is an adequate example of the master. Exhibited at the Society of British Artists, 1844. (Illustration.)



IFFLEY MILL, NEAR OXFORD.

A. Priest.

Beech Trees. $15\frac{1}{2} \times 11\frac{1}{2}$. J. J. COLMAN, M.P.

A woman sitting on a bank in the foreground. Trees behind

A Beach Scene. 15 × 22. J. J. COLMAN, M.P.

This picture, signed and dated 1849, is one of the latest works of the artist. On a sandy beach, fisherfolk are grouped about peds of fish in the centre foreground and to the left, beneath a gangway of sandbanks with railings. In the distance to the right the open sea and a fishing-boat being unloaded on the shore. (Illustration.)



A BEACH SCENE, 1849.

*A. Priest.**Thorpe River.* 10 × 8¾. J. J. COLMAN, M.P.

A view of the river and village of Thorpe, as seen through the doorway of Whitlingham Church.

Godstone Bridge. 29½ × 21½. J. J. COLMAN, M.P.

A lane with a bridge. Trees on either side. The river on the right with cows in the foreground. A picture, possibly this one, was exhibited at the S.B.A., 1845, with the title *Godstone, Oxford*. It was accompanied by a *Mousehold Heath*, and followed, in 1846, by *A Scene near Whitlingham*. In the same years he exhibited at the B.I. three large canvasses—*Near Reading, Berkshire*, 54 × 67, and two *Scenes in the Drive at Lord Stafford's Park, Costessey, Norfolk*, 45 × 38 and 48 × 40 respectively.

Fishing-boats in a Storm. 20 × 34. J. J. COLMAN, M.P.

This is a fair example of his achievement in marine-painting. Like Cotman, he loved the sea, and was never more successful than when depicting its various moods. The restless water and threatening clouds gave free scope for brush-play. (Illustration.)



FISHING-BOATS IN A STORM.

A. Priest.

Priest was a painter of considerable promise. His canvases have the freshness of the open air. They are always well centred and, as a rule, the light is well rendered. Nevertheless it must be admitted, that, while the best of them leave little to be desired, they often suffer from a certain slickness of work.

SAMUEL DAVID COLKETT, 1800(?)—1863.

THERE is much uncertainty about the early history of Samuel David Colkett. During the first decade of the last century a druggist's shop at 70, St. Stephen's Street, Norwich, was kept by

Mrs. Mary Colkett, presumably a widow and the artist's mother. Close by this shop in the same street there was a firm of cotton manufacturers named Colkett and Dybale, which fact is mentioned here only as indicating a possible relationship. But whatever his paternity, the lad was allowed to drift into Art. We find him a pupil of James Stark and, it must be added, without much advantage to himself, a copyist of that master and of the works of Old Crome. He made his *début* as an exhibitor at the Norwich Society's Exhibition in 1822 with *A Landscape and Cattle*, between which time and 1825, when Sir Benjamin Wrench's Court was demolished for the city improvements, he exhibited twelve pictures of the same class. On the re-opening of the Exhibition, in 1828, also in 1832 and 1833, his name again appears as a contributor, bringing his total exhibit at Norwich to thirty-one landscapes.

Meanwhile he had become a contributor to the London Exhibitions, where, between 1825 and 1862, two landscapes were hung at the Academy, thirty at the British Institution, and thirty-three at Suffolk Street.

In 1828 he removed to London, residing in the New Road, and after 1832 at Claremont Square, Pentonville, where he became a busy producer of landscapes with sheep and cattle.

In 1836 he returned to Norwich, and for six years established himself at Prince's Street, Tombland, as a drawing-master, picture dealer, and picture restorer. Between 1843 and 1853 we find him pursuing the same avocations at 9, Regent Street, Yarmouth. Finally, in 1854, he went to Cambridge, where he remained at 54, Trumpington Street till his death, in 1863.

As may be judged from these frequent removals, his career was not crowned with great success. To make both ends meet he had to stoop to the questionable business of copying. He is said to have produced a number of replicas of Stark, and even his own original work is too often built up from the compositions of other men. Still, occasionally, a piece may be met with which, by some, would be considered important. He etched two or three plates: one subject is after Crome's *Old Houses, St. Martin's, Norwich*, $10 \times 7\frac{1}{4}$. He also tried his hand at

lithography, but his work shows the same mechanical poverty as that of J. B. Ladbrokee.

Landscape, with River and Distant Mill. $25\frac{1}{2} \times 33\frac{1}{2}$.

R. J. COLMAN.

This picture, the artist's name for which is not known, is a favourable example of Colkett's composite style. (Illustration.)



LANDSCAPE, WITH RIVER AND DISTANT MILL.

S. D. Colkett.

To give a list of all Colkett's 96 exhibited works would be a waste of space. They may generally be described as a weak imitation of Stark, the largest of them being *Sheep Passing a Brook*, 1828, 31×38 . I select the following because their sizes are recorded. At the British Institution:—

1826.	<i>Scene near Framlingham, Norfolk</i>	27 × 30
1827	<i>Lane Scene on the Banks of the Orwell</i>	28 × 39
	<i>Scene at Trowse</i>	29 × 26
1828.	<i>Wood Scene with Cattle</i>	23 × 29
	<i>Lane Scene with Cattle</i>	29 × 38

1828.	<i>Sheep Passing a Brook</i>	31 × 38
	<i>View on a River</i>	30 × 38
	<i>Cottage Scene in Norfolk</i>	21 × 25
1832	<i>Scene near Norwich</i>	23 × 27
1839	<i>Postwick Grove, near Norwich</i>	27 × 44
1842.	<i>River Scene, Norwich</i>	25 × 31
1846.	<i>Scene at Trowse, Norfolk</i>	24 × 30
1848.	<i>The Village Inn Door</i>	26 × 33
1849	<i>A Watermill</i>	21 × 21
1850.	<i>Landscape with Cattle, Norfolk</i>	31 × 28

Two of them, contributed to the Norfolk and Norwich Art Union, 1839 (a renewed effort at the re-establishment of the Norwich Exhibition) were drawn as prizes, viz., *Postwick Grove*, won by J. Marshall. £7 10s.; and *A Road Scene*, won by Mr. Charles Winter, £6 6s.

THOMAS LOUND, 1802—1861.

I HAVE already remarked upon the pleasure with which a biographer turns from the hard experiences of the professional artist to the amenities surrounding the amateur. The pursuit of Art, for its own sake, is so delightful, that there is some reason to consider it its own reward, and to ask whether it would be ruined by ceasing to be a lucrative calling.

One feature of the Norwich Society has always been its encouragement of amateurs. Owing its commencement to a group of Drawing-masters, most of the families around have felt its influence.

Thomas Lound, born in 1802, and brought up to regard brewing as the business of his life, found in Art amusement for his leisure. He became a pupil of John Sell Cotman, and, if we may judge from his early copies after him, probably a subscriber to his "Circulating Portfolio." We also find him copying drawings

by David Cox, and paintings by John Crome and Joseph Stannard. He was a great admirer of John Thirtle, and, as the prosperity of his business permitted him to be a buyer of pictures, he secured no fewer than seventy-five of that master's works, finished and unfinished, among the latter being the *Quayside, Norwich*—completed by Henry Ninham—now at South Kensington. Lound became a member of the Norwich Society in his eighteenth year, exhibiting, as will be seen, not more than one water-colour each year until 1833, when the exhibitions came to an end.

LIST OF T. LOUND'S EXHIBITS AT THE NORWICH SOCIETY'S ROOM.

1820. <i>St. Benet's Abbey.</i>	1832. <i>Bishopgate Bridge.</i>
1821. <i>Croyland Abbey, Lincolnshire.</i>	1833. <i>Trowse Mill</i>
1822. <i>W. Front of Castle Acre Priory.</i>	<i>Whittingham Marl Staithe.</i>
1825. <i>View of Lake Windermere.</i>	<i>Scene at Trowse.</i>
1829. <i>Shipping.</i>	<i>Sea View.</i>
1831. <i>Scene looking from Carrow Abbey.</i>	<i>Bridge, Croyland.</i>

His address at this time, and indeed throughout his life, was King Street, Norwich. There he gathered together quite a large collection of drawings and paintings by himself and his fellow-artists. As he was a man of attractive social qualities, he early secured a widely extended circle of friends, for whose pleasure, quite as much as for his own use, he kept an elegant yacht which he named "The Kathleen," whose cabin he adorned with seven oil painted *Views of the River and Sea Coast*. At one time he was greatly interested in Photography, and experimented in taking large views, 12 x 16. At another time the Camera Lucida and an apparatus for drawing in charcoal, engaged his leisure. But it was one of the charming traits in his character, that he made no pretence to being a "superior person." If we may judge from a letter written by Arthur Dixon to his young friend, J. J. Cotman, his language was of the homeliest. Under date, Norwich, May 21st, 1834, Dixon writes: "Tell Mr. Geldart also, Lound has got 22 new drawings to show us, all which 'he done' since we last had the pleasure of looking over his folio. Don't laugh when you tell him."

Letters from J. S. C. to his son John, tell of pleasant evenings spent by the friends, Geldart, Dixon, Lound, and himself, and of Mr. Geldart, who is ill, "hoping to go sketching to-morrow with Lound." At this time Lound was quite a leader among the amateurs. We find him supporting the Art Conversaziones and contributing no fewer than thirty-six sepia sketches to the "Norwich Amateur Club," a society of which Hodgson, W. Freeman, Jun., J. Barwell, R. Leman, and C. Muskett were members.

Between 1845 and 1857 he contributed twenty-nine works to the exhibitions of the Royal Academy and British Institution.

He died on the 18th of February, 1861, at his residence in King Street, of a sudden apoplectic seizure, in the 59th year of his age.

His exhibits at the Royal Academy comprised the following nineteen pieces. Some of them it will be seen are in water-colour :—

- | | |
|--|--|
| 1845. <i>Old Houses on the Banks of the River at Norwich.</i> | 1851. <i>Old Houses, Norwich.</i> |
| 1846. <i>River Scene, Whitlingham, Norfolk.</i>
<i>Beach Scene, Great Yarmouth.</i>
<i>Sea View, Lowestoft, Suffolk.</i>
<i>Heigham, Norfolk.</i> | 1852. <i>Summer Morning, near Great Yarmouth.</i>
<i>The Fisherman's Rendezvous near the Jetty, Great Yarmouth.</i>
<i>Old Houses in Crown Court, Norwich.</i> |
| 1849. <i>On the River Bure, Norfolk.</i>
<i>The Beach, Great Yarmouth.</i>
<i>Caistor Castle, Norfolk. Water-colour.</i> | 1853. <i>On the Yare, Norfolk.</i> |
| 1850. <i>A Norfolk Marsh Mill.</i>
<i>Caistor Castle, Norfolk.</i>
<i>Coast Scene—Barque on Shore.</i>
<i>Water-colour.</i> | 1854. <i>Richmond, Yorkshire, from the South-west. Water-colour.</i> |
| | 1855. <i>On the Norwich River.</i>
<i>At Lakenham, Norfolk. Water-colour.</i> |

At the British Institution (10) :—

- | | |
|--|---|
| 1847. <i>St. Benet's Abbey on the Bure, Norfolk. 11 × 15.</i>
<i>Mundesley Beach, Norfolk. 12 × 15</i> | this same subject (17 × 22) says "Copied by Lound." |
| 1850. <i>On the Beach, Great Yarmouth. 16 × 21. N.B.—A label on the back of a picture by Crome, in the Norwich Castle Museum, of</i> | 1850. <i>Ely from the Meadow—Evening. 23 × 32.</i> |
| | 1852. <i>The North-west Tower, Great Yarmouth. 23 × 32.</i> |
| | 1854. <i>Cottages near Norwich. £6 6s. od</i> |

Old Cottages—at Lakenham. Canvas $12\frac{1}{2} \times 14\frac{1}{2}$.

J. J. COLMAN, M.P.

This picture, powerful in chiar-oscuro and rich in colouring, is possibly that exhibited at the Royal Academy in 1845, when it bore the title of *Old Houses on the Banks of the River at Norwich*. It is an interesting example of his bold handling of the brush in oil. Unfortunately it has suffered and is much cracked. (Illustration.)



OLD COTTAGES—AT LAKENHAM.

T. Lound.

Reedham Mill. Canvas $9\frac{1}{4} \times 7\frac{1}{4}$.

NORWICH CASTLE MUSEUM.

A windmill, with its spread sails relieved against the blue-grey clear of the sky. At its base is a water-wheel, and a weir on which a man is seated and fishing in the stream below, which, with rushes to right and left, fills the foreground. Painted with the modern square brush touch, specially noticeable on the cloud forms. The whites are creamy. The shadowed side of the mill tower is enriched with warm touches. (Photogravure.)



Walter L. Childs' Art.

Mill at Redham, by T. Lound.

St. Benet's Abbey. J. J. COLMAN, M.P.

This soundly-painted little canvas, which is a view from a near elevation—possibly a seat on the roof of the cabin of the “Kathleen”—reminds one somewhat of J. Stannard. Lound was fond of the ruined mill on the Bure. He sketched it, reproduced it in water-colour and made two paintings—one of which filled a gold frame in his studio. (Illustration.)



ST. BENET'S ABBEY.

T. Lound

Lound's hand in oil-painting was decidedly powerful and speedy. He played freely with a loaded brush, aiming at quickly reproducing the general character of his subject. Thus while he was particularly successful in indicating the texture of surfaces—such as the rough-cast wall of a mill or a scrubby foreground—his trees are clumsily branched and their foliage neglected. The rustic figures in his pictures often remind one of Stannard

Although from the above lists it would appear that the majority of his exhibited works are in oil, it was in water-colour Lound was most prolific and eminent. In the inventory of his collections on the 4th of March, 1861, there were by him, 39 sepia sketches, 215 water-colour drawings, 46 pictures, and eleven etchings. No small output when we remember that Lound was in business all the time. I now propose to describe a few of his water-colours more particularly.

Richmond Castle, Yorkshire. Water-colour. 13 × 19½.

REEVE COLL., PRINT-ROOM, B.M.

Cattle are pasturing in the left foreground. A slope, with poplars upon it, occupies the right. In the middle ground, to left, the river is seen crossed by a three-arched bridge, beyond which, also on the left of centre, a rocky height crowned by the ruined castle, stands out against a hilly distance and the sky. White paper having been used enrichment is secured by washing, scumbling, scratching and work. The forms are left indefinite. A splendid harmony of rich colouring. The sky of French ultramarine with aureolin clouds. The more solid foreground, dreamily rich, reminds one somewhat of Samuel Palmer. Purchased from W. H. Hunt, of Yarmouth. One of the six drawings made by the artist as a candidate for membership of the Water-colour Society. (Illustration)



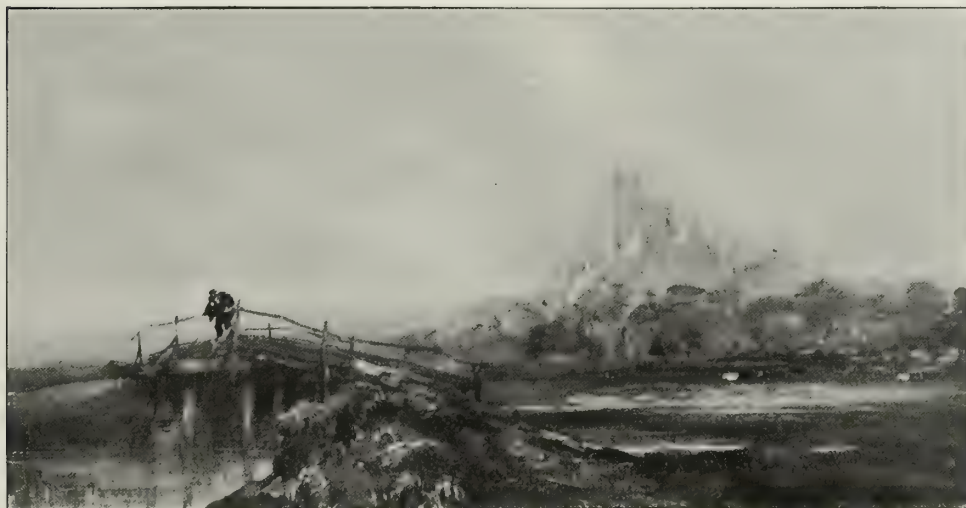
RICHMOND CASTLE.

T. Lound

This reminds me that Lound never sought subjects for his brush further afield than in Yorkshire or Wales. But of many of the abbeys, castles, cathedrals, and ruins within these limits he has left sketches in water-colours or in chalk, which, having been scattered under the hammer, are now to be met with in the portfolios of collectors.

Ely Cathedral. Water-colour. NORWICH CASTLE MUSEUM.

In left foreground a high, six-pier'd, brick bridge over a river. From it a man with a long rod is fishing. Looking across a stretch of meadow land to the right we see Ely Cathedral. The sky of floating clouds, dreamily washed with sunny ochre and aureolin, and the use of French ultramarine on the middle distance, giving intense blueness to the slope against the bridge, are attractive features. (Illustration.)



ELY CATHEDRAL.

T. Lound.

Although there is no certainty in the identification, I may observe that in the Lound Sale there was a water-colour called simply *Ely from the River*. There were also two paintings in gilt frames called *Ely, with the Cathedral in the distance* and *Ely Cathedral—Sunset*, the latter by Bright and Lound.

Much of the quality of his water-colour art is due to the same impetuous freedom of hand which we have found in his oil-painting. But here in lieu of texture we get richness; for water-colour touches being transparent are meshed into a tangle by the touches beneath them. In this respect, perhaps he had learned something from his study of David Cox. But brush-play, while easily furnishing a foreground, tends rather to the production of an interesting sketch. Lound's work may be characterized as showing coarse strength and an eye for colour together with a certain indifference to—or clumsiness of—detail.

Ely Cathedral, with a large Marsh Mill in the Foreground.
 14½ × 225⁄8. Water-colour. REEVE COLL., PRINT-ROOM, B.M.

A draining mill. Cattle coming through rushes to drink at the foreground river. Ely Cathedral in the distance against a pale ultramarine sky delicately ambered, and a flight of birds at sunset. The texture of the mill and foreground is enriched by every process. This drawing has been autotyped. Purchased of Mrs. R. Howlett, whose husband bought it from the artist in 1855. (Illustration.)



ELY CATHEDRAL.

T. Lound.

There are also in the Reeve Collection six water-colour sketches of small size, three crayon drawings and fifteen etchings, most of them studies on the river or sea beach, and all revealing that love of Nature which is the inspiration of the genuine amateur.

Lound's water-colours are much treasured by collectors. To describe more of them, where each deserves special study, would take more space than I have left. Mr. Colman has eleven. In the Holmes Sale at Christie's, 1903, was a charmingly delicate drawing of *St. Miles' Bridge, Norwich*, 15 × 20½. The only exhibit at South Kensington, *Framingham Castle*, a pinkish-grey ruin seen beyond a dark foreground of spot-touched trees and

bushes, is rather a rapid and forceful sketch than an adequate example of his great abilities.

After his decease, a sale of his artistic effects was held in the Bazaar Room, Norwich, on March 6th, 1861. In the catalogue were some 46 paintings and 307 drawings in water-colour and chalk, by himself. Appreciation of his fellow artists is evidenced by the presence of 75 drawings by Thirtle, 22 by Bright, 24 by Stannard, and 77 sketches by members of the Amateur Club. There were also studies in crayon by Old Crome; *A Moonlight* and a Sketch-book by J. B. Crome; *Kirby Bedon, Bransby Tower, Wenlock Abbey and Cottages*, four fine Water-colours by J. S. Cotman; *A Sea View* by M. E. Cotman; a pair of *Yarmouth River Scenes* on marble stands by J. Stannard; *Sandling's Ferry*, a chef d'œuvre by Vincent. Three fine works by David Cox, and drawings by Callow, Dibdin, and Samuel Prout, were also in the list. The sale comprised 379 lots in all.

HENRY BRIGHT, 1810—1873.

HENRY BRIGHT was a Suffolk man. He was born at Saxmundham, and placed by his father with a chemist at Woodbridge. Coming to Norwich, he obtained employment as an assistant in the well-known shop of Paul Squire, and presently added to this the duties of dispenser at the Norfolk and Norwich Hospital.

His employer, Paul Squire, was a collector of pictures of the Norwich School, and Bright soon found associates among the artists, including among his friends both John Berney Crome and John Sell Cotman. From them he took lessons, and there is no reason to doubt that it was their influence that induced him to throw up his engagements and devote his time to Art.

Thomas Lound and his young friend, John Middleton, became his companions; the latter is said to have been taught water-colour drawing by him, and the former bought many of his early works.

On a painting of *Ely Cathedral, Sunset*, Bright and Lound worked together.

In 1836, with the concurrence of his father, he went to London and established himself at 12, Spring Terrace, Paddington, retaining that address for ten years. The following year he exhibited at the British Institution the first of the twenty-six pictures which he contributed to that gallery. His first appearance on the walls of the Royal Academy was in 1843. A dozen pictures were hung there. But it was for his water-colours he obtained most credit, and he was welcomed as early as 1839 by Stanfield and Prout as a member of the New Society of Painters in Water-colours (now the Institute). In 1849 he removed to Grove Cottage, East Ealing, where he continued to practise and to teach, particularly water-colour drawing, for many years, exhibiting also seven pieces at Suffolk Street. At one time he made a feature of Pastel drawing. An example of this, *The Old Mill, Moonlight*, is in the Norwich Castle Museum. Other pastels in the Reeve Collection will be described presently.

He died at his own house in Ipswich in 1873.

Bright was an artist in the true and highest sense of the word. Materials were nothing more to him than a means to an end, and that end was the securing, as rapidly as might be, a record of the fleeting effects of light and shadow. With such aims it is easy to understand his gradual abandonment of water-colour in favour of Pastel and mellow oil. His chalk drawings and even the lithographed drawing copies, for which he became well-known, are triumphs of brilliant effect gained with the minimum of labour.

His field of study was extended by visits to North and South Wales in 1837; to the Rhine, Holland and the French Coast in 1839; and to Devonshire in 1840. Other summer excursions took him to Sussex, and apparently also to the Highlands of Sutherlandshire.

He was not a large contributor to the Exhibitions. Indeed, between 1836 and 1873 there are only forty-five oils and thirty-one water-colours entered to his name in the London Exhibition Catalogues. As many of these only bear the title *Landscape*,

a complete list would be unedifying. I therefore select the following :—

BRITISH INSTITUTION (26 EXHIBITS).

- | | |
|--|--|
| 1837. <i>Heath Scene.</i> 15 × 21. | 1840. <i>A Scene in the Woodlands of Suffolk.</i> 19 × 26. |
| 1838. <i>Waterfall near Dolgelly, North Wales—"The Black Cataract."</i> 25 × 21. | <i>Ruin of a Mill on the Heath, Sizewell-on-Sea, Suffolk.</i> 30 × 41. |
| <i>Old Cottages near Petworth, Sussex.</i> 20 × 25. | 1841. <i>Evening.</i> 11 × 15. |
| <i>Winter.</i> 18 × 22. | 1842. <i>A Coast Scene.</i> 13 × 18. |
| 1839. <i>A Coast Scene.</i> 16 × 23. | <i>Landscape and Cattle.</i> 13 × 18. |



EFFECT AFTER RAIN.

H Bright.

ROYAL ACADEMY (12 EXHIBITED).

- | | |
|---|--|
| 1843. <i>Water-colour Sketch of the Rhine—Moonlight.</i> | 1848. <i>An Overlook near the Southern Coast of England.</i> |
| 1845. <i>On the River Yare, Norfolk—Morning.</i> | 1849. <i>Old Hall at Stiffkey, near Wells, Norfolk.</i> Once the seat of, and built by, Sir Nicholas Bacon, Kt., Lord Keeper of the Privy Seal to Queen Elizabeth. |
| 1846. <i>A Scene in Holland—Afternoon effect.</i> | 1869. <i>The Ray after the Storm.</i> |
| 1847. <i>A Ruined Castle on the Banks of the Rhine.</i>
<i>Remains of St. Benet's Abbey on the Bure—A Thunderstorm clearing.</i> | 1871. <i>The Battle of the Frogs and Mice—Homer.</i> |

He had given up Grove Cottage, East Ealing, in 1869, using the Windham Club, St. James' Square, as his London address, and after a short occupation of Vine Cottage, The Oval, Kennington, he returned to Norwich.

The following are good examples of his method of Oil Painting :—

Effect after Rain. 19½ × 17½. NORWICH CASTLE MUSEUM.

A well composed and soundly painted work, showing a cottage with a fenced garden on the left. A clump of trees on the roadway before it, and a threateningly dark sky with cumulus lighted by the setting sun, in the top right corner. The white gable face of the cottage and the chimney stack are glowing with orange light. But the shadows cast from the clump of trees on the soaked earth are long and dark. A rustic, feeding fowls, is in the left foreground. (Illustration, see last page.)



MORNING IN THE HIGHLANDS.

H. Bright.

Morning in the Highlands. 14½ × 23. J. J. COLMAN, M.P.

A watermill and trees on the left; in the foreground a stream, with cattle standing in it, watched from bank on right by the herdsman. Hills in the distance. Effective in composition and brilliant in execution. Exhibited at the Deceased Suffolk-Artists' Exhibition. (Illustration.)

Of Bright's Water-colour Art, it may be observed that it shows a very great advance, not only in the freedom and verve with which he sketched such subjects as *Studies of Trees and Rocks*, (Norwich Castle Museum), but also in the range of his materials.

He did not hesitate to draw foreground objects with black chalk, and there is often a suspicion of scumbled chalk used to give texture. Occasionally also body-colour is used with excellent effect. Of his masterly "touch and leave" style, Mr. Colman's *Felled Timber* is an example. Sometimes we find him courting the brilliancy to be attained on hard paper, at other times bringing out the mellow qualities of soft. But whatever materials or pigments are used, he shows himself their master, not their slave.

The Shrimper—A Coast Scene. $9\frac{1}{2} \times 13$. Pastel.

REEVE COLL., PRINT-ROOM, B.M.

At low tide. In the right foreground is a stretch of oozy sand. A large sea-gull flying low, searches for his prey towards the left. In the



PASTEL. THE SHRIMPER—A COAST SCENE.

H. Bright.

shallows beyond, the shrimper is walking. The foreground shore slopes from the right to a point on the left, off which a fishing-boat is now stranded at anchor. A pile of summer clouds floats across the blue sky. This is a charming drawing in coloured crayons on grey paper, the lights being strengthened with Chinese white and the foreground details enforced with black chalk. (Autotyped.) From T. Lound's Sale as above. (Illustration.)



PASTEL. SCRATBY, NORFOLK.

H. Bright.

Scratby, Norfolk. $7\frac{1}{8} \times 11\frac{1}{4}$. REEVE COLL., PRINT-ROOM, B.M.

In this pastel drawing, an evening effect is secured by working on a grey paper. A powerful sepia and neutral-grey foreground of rutted heath. A line of dark trees in decreasing perspective from the left margin, leads the eye towards a square-towered church in the centre distance, where a flight of cawing rooks wings its way across the last streak of light on the horizon. All the forms are given with black conté chalk on the toned paper, the streak of light being produced with Chinese white. This drawing was made for W. H. Hunt, from whom it was purchased in 1872. (Illustration.)

On the Rhine. $9\frac{1}{2} \times 13$. Pastel. REEVE COLL., PRINT-ROOM, B.M.

The castle-crowned height, which is the subject of this drawing, is drawn with black chalk; the firmness thus attained giving it good relief against the sky, to which pastel blue well rubbed in accords a velvety softness. On the foreground water, high lights are effectively secured with white, the value of which is enhanced by the fact that, the paper used being toned, there are no other bright points. They thus add quality to the sober richness pervading the drawing. Autotyped. From T. Lound's Sale, Bazaar Rooms, Norwich, 1861.

During the five years of his membership of the New Society of Painters in Water-colours, he contributed thirty-one drawings. With a list of these I will conclude my notice.

- | | |
|--|---|
| <p>1839. <i>Scene near St. Donal's Castle, South Wales.</i>
<i>Winter.</i>
<i>Two Coast Scenes.</i></p> <p>1840. <i>Scene on the Banks of the Rhine, near Meder Wesel.</i>
<i>Lane Scene, Trowse, near Norwich.</i>
<i>Scene on the Rhine—Evening.</i>
<i>On the River near Leyden, Holland</i>
<i>Moonrise.</i>
<i>On the River Ore, Suffolk.</i>
<i>Conway Castle.</i>
<i>Winter Scene near Leyden, Holland</i>
<i>—Dutch People Returning from Market in a Sledge.</i>
<i>Scene on the French Coast—Hazy Morning.</i>
<i>Landscape, Holland—Early Morning.</i>
<i>Unloading a Wreck on the Sands, near Orford Lights, coast of Suffolk.</i></p> | <p>1840. <i>Dutch Boats on the River near Rotterdam.</i>
<i>In Shrubland Park, Suffolk.</i>
<i>On the Coast of France—Sunrise.</i>
<i>Rocky Shore, Pembrokeshire, South Wales.</i>
<i>On the Suffolk Coast—Sunset.</i></p> <p>1841. <i>Ruins of an Old Mill on the Marshes, near Loddon, Norfolk—Early Morning.</i>
<i>Old Mill, Clowelly, North Devon.</i>
<i>Sketch of a Devonshire Cottage.</i>
<i>Waterfall, Devonshire.</i></p> <p>1843. <i>River Lynn, Devon. (Two pictures).</i>
<i>Scene in North Devon.</i>
<i>On the Thames.</i>
<i>River Scene—Sunrise.</i>
<i>Moonrise.</i></p> <p>1844. <i>Entrance to an old Prussian Town—Evening Effect, Winter.</i>
<i>Scene on the border of Dartmoor, Devon.</i></p> |
|--|---|

This was his last exhibit at the Institute. He had already, in 1843, begun to send Oil Paintings to the Royal Academy, and, under the spell of the stronger medium, he, in 1845, withdrew his name from the members' list.

JOHN MIDDLETON, 1827—1856.

JOHN MIDDLETON was born and educated in Norwich, receiving instruction in the various branches of Art from J. B. Ladbrooke and Joseph Stannard, and in water-colour from Henry Bright. He also associated with Thomas Lound, the well-known amateur, and became devotedly attached to him. Middleton, in his twentieth year, went to London, his address there for the years 1847 and 1848 being 1, The Terrace, South Kensington. Returning to Norwich in 1849, he resided first at 63, St. Stephen's Street, and from 1852 in Surrey Street, making short professional excursions to the coast, to Tunbridge Wells, Devonshire, and in 1853 to Scotland, contributing a few pictures each year to the London Exhibitions. He was a painstaking artist, working with considerable energy, as long as his feeble health permitted. Unfortunately he succumbed to consumption at the early age of 29, in 1856, having then exhibited just twenty-nine pictures, fourteen at the Royal Academy and fifteen at the British Institution.

Royal Academy :—

- | | |
|--|---|
| 1847. <i>Autumn.</i>
"But see the fading many-coloured
Woods," &c.—(Thompson's
"Autumn").
<i>The Field-burn.</i> | 1851. <i>A Fine Day in February.</i> |
| 1848. <i>The Beech Forest—Evening.</i> | 1852. <i>The Stream in June.</i>
<i>A Study in March on the Norfolk
Coast.</i> |
| 1849. <i>Avenue of Limes at Hatfield.</i> | 1853. <i>Felled Timber—Early Spring.</i> |
| 1850. <i>Clearing the Wood—Early Spring.</i> | 1854. <i>A Stream in Arran.</i>
<i>In the Isle of Arran, looking over
the Firth of Clyde</i> |
| 1851. <i>Clovelly, on the Coast of Devonshire.</i> | 1855. <i>Looking down the Stream.</i> |

British Institution :—

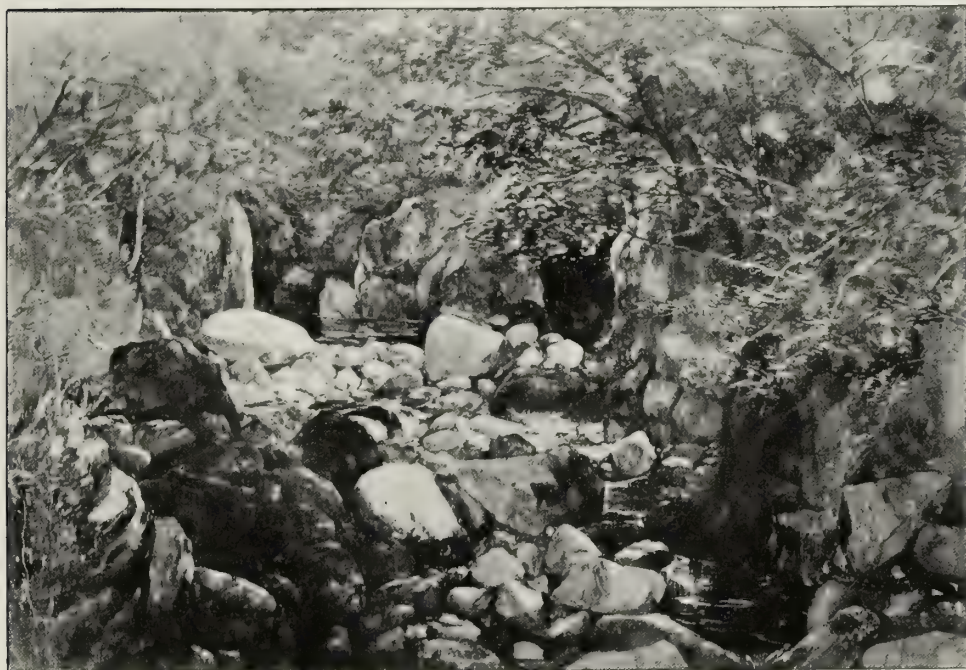
- | | |
|---|---|
| 1847. <i>Scene in North Wales.</i> 25 × 32. | 1852. <i>Summer—A Study from Nature.</i>
30 × 41. |
| 1848. <i>Scene near Tunbridge Wells, Kent.</i>
23 × 32. | 1853. <i>A Tributary of the Lynn.</i> £25.
<i>Sand Hills on the Norfolk Coast.</i>
£10. |
| 1849. <i>The Village Common.</i> 32 × 46.
<i>The Roadside Barn.</i> 19 × 27. | 1854. <i>The Woods in Autumn.</i> £10.
<i>Gensheraig, Isle of Arran.</i> £50. |
| 1850. <i>The Greenwood Glade.</i> 33 × 38.
<i>The Woods in Autumn.</i> 39 × 57. | 1855. <i>Sunshine and Shade.</i> £30. |
| 1852. <i>A Fine Day in February.</i> 13 × 17.
<i>Weybourne on the Norfolk Coast.</i>
34 × 49. | |

These lists only serve to give a notion of Middleton's subjects, their sizes and price charged. To form an adequate idea of his style, we now proceed to examine a few of his works in known collections.

Sunshine and Shade, Ivy Bridge, South Devon. 20¼ × 29½.

In the Norwich Castle Museum, where also is the original water-colour drawing made on the spot; a very instructive example.

In the obscurity of a wooded glen, where trees meet overhead, a single ray makes a nest of light upon the heap of round pebbles and boulders that mark, in summer, the bed of the torrent. Painted with the utmost minuteness, these stones glistening in the strong sunlight amid their shadowed surroundings look like gems in a velvet jewel case. (Illustration.)



SUNSHINE AND SHADE.

J. Middleton.

The water-colour drawing differs from the picture, chiefly through the use of brighter emerald greens, and the absence of black from the shadows. Perhaps he had not, at the time of painting, determined to call it *Sunshine and Shade*, but it is not less careful.

Wood Scene. $13\frac{1}{4} \times 21\frac{3}{4}$. J. J. COLMAN, M.P.

Water and felled timber in the foreground. Wood and farmhouse in the distance.

The Woods in Autumn—Gunton Park. $23\frac{1}{2} \times 42\frac{1}{2}$.

J. J. COLMAN, M.P.

Beech trees on the right with a forest stream. On the left a woman is gathering sticks; a wood in the distance. Purple distance, with a windmill. British Institution, 1850 (?). Bought at Christie's. Formerly in the possession of J. T. Mott, of Barningham. (Illustration.)



GUNTON PARK.

J. Middleton.

Cantley Beck. $19\frac{1}{2} \times 33\frac{3}{4}$. J. J. COLMAN, M.P.

Road scene with figure; in mid-distance trees and footbridge over beck; in foreground, felled timber. Distance to right. Bought from Mrs. Middleton, the artist's stepmother.

A Fine Day in February. $6\frac{1}{2} \times 11$. J. J. COLMAN, M.P.

A view on the Back River at Hellesdon. Marshes and pollards, near Horseshoe Reach. Sketched about 1850.

Lane Scene. 15½ × 21. J. J. COLMAN, M.P.

Through trees in the centre, farm buildings in the distance. Bought at Mrs. Middleton's Sale.

Fine Day in February. 9¾ × 13¾. J. J. COLMAN, M.P.

(Illustration.)



FINE DAY IN FEBRUARY.

J. Middleton.

WATER-COLOUR DRAWINGS.

An excellent example of Middleton's bold dashing style of Water-colour is his

At Withyham, Kent. 12½ × 19. REEVE COLL., PRINT-ROOM, B.M.

In a forest clearing a large trunk lies at the foot of a tree on the left.

Another trunk a little beyond on the right hand of the track both waiting to be carted away. There are no figures. This drawing shows Middleton partial to the use of Hooker's green Nos. 1 and 2. The brush work is free and vigorous. Altogether modern.

Westwick. 6 × 9½. REEVE COLL., PRINT-ROOM, B.M.

This drawing of a road through a forest, with a party in a trap, stopping apparently to be directed by a foot-passenger, shows every quality of a fresh eye and a free masterly hand. It was presented to Mr. Reeve by Mrs. Middleton.

Mr. G. C. Eaton, of Norwich, has several sketches by Middleton, the most charming of which is an upright drawing, half sheet size, of *A Waterfall among Trees*, the water descending from a rocky ledge on the left. Mr. Colman has a number of drawings, some of which display the same vigorous brushwork we have in *Hatfield Park* at the Norwich Castle Museum.

Landscape. J. J. COLMAN, M.P.

The following—one of nine subjects in the Colman Collection—is perhaps one of Middleton's most finished compositions. (Illustration.)



LANDSCAPE.

J. Middleton.

It is to be observed that his strongest point was the sympathetic rendering of the seasons of the year, especially of early spring, an appropriate emblem of his own short life. But it was not alone in Oils and Water-colour, this youth of twenty-nine had shown his excellence. Before he was five-and-twenty he was known as a skilful etcher.

Some of these little plates appeared in 1852, under the title "Nine Etchings by John Middleton."

They are all on hard ground, free in etching, the leafing of ferns and trees rendered with a zig-zag touch characteristically effective. One of an *Oak Forest*, $4\frac{1}{2} \times 6\frac{1}{2}$, and another of *A Forest Glade* (No. 7), with a rough gate near which a woman is kneeling to bind a faggot, deserve special notice. All are signed with J. M., sometimes united as a monogram.

JAMES WILLIAM WALKER, 1831—1898.

BORN at Norwich in February, 1831, and apprenticed to a decorative painter, Walker was entered as a pupil at the Norwich School of Design. Having completed the prescribed course, he secured an appointment as teacher under the Department of Science and Art in London. This was followed by an engagement as Master of the School of Art at Bolton, Lancashire, a position which he retained for some years, and then removed to Southport, where he became a successful private drawing-master. All his holidays were devoted to sketching tours in Lancashire, Cumberland, Wales, and Brittany. In 1881 he visited Naples and Rome.

The outcome was a number of Water-colour drawings of moderate size, painted, as to their foregrounds, with a free and easy touch, the middle distance displaying a certain quality of tone—the mid-distance gloom in his mountain subjects is admirable—and with rather conventional skies. From some of them he afterwards developed paintings.

Between 1861 and 1893, he contributed to the London and country exhibitions 66 landscapes, 16 of which were hung in the Royal Academy.

In 1876, the East Anglian Society, established to get together works by artists of the Norwich School, obtained two of his Water-colours—*The Rush-cutter's Harvest* and *A Cumberland Stream*. These formed part of the Society's gift to the Norwich Castle Museum, on its opening in 1894. Two years later the artist presented 16 of his paintings and 187 drawings, together with 19 studies of still life by his wife, Mrs. Pauline Walker.

In the Reeve Coll., Print-room, B.M., are the following six excellent examples:—

Sheringham Beach. $9\frac{1}{4} \times 13\frac{1}{4}$.

To right of centre a boat, with two men in it, is making for the beach, which is in the foreground to left, with cliffs beyond. Inscribed, J. W. Walker, 1871. Purchased from the artist.

Near Coldham Hall. $4\frac{1}{2} \times 9\frac{3}{8}$.

River in foreground with deep reflections of trees on opposite bank. Inscribed, J. W. Walker, 1871. Purchased from the artist.

Surlingham Broad. $4\frac{3}{8} \times 9\frac{3}{8}$.

Rushes in foreground to left; water on the right; beyond which distant hills and a church. Inscribed, J. W. Walker, 1873. A present from the artist. Sketch for a larger picture made for J. J. Colman, M.P.

Sculpton Mere. The Hearth. $4\frac{1}{4} \times 7\frac{1}{2}$.

Water in front with reeds and trees beyond. As this is the breeding-place of the Black-headed Gull, numbers of these birds are rising in the air and swimming in the water. Inscribed, J. W. Walker, 1874. A present from the artist.

River Bure. $5\frac{1}{4} \times 7\frac{3}{4}$.

Near entrance to Little Switzerland. Inscribed, J. W. Walker, 1874. Purchased of the artist.

The Little Broad at Hoveton. $4\frac{1}{4} \times 11\frac{1}{8}$.

A winter study; the decline of the year. December 31st, 1874. Purchased of the artist.

Lime Kiln near Cromer and Sheringham Park. $19\frac{1}{2} \times 39\frac{1}{2}$.

JAMES REEVE.

Lime kiln on high ground to right. Exhibited at the R.A., 1877. Purchased of the artist.

James William Walker died on the 17th of April, 1898, at Brockdish, Norfolk.

Here I lay down my pen. But it is not to be supposed that all has been written, or every artist mentioned who studied in Norwich. Redgrave and those who followed him said that the Norwich School ended with the mysterious disappearance of George Vincent. This I have shown was not the case, and now I close with the remark that, if the Norwich School be now a memory of the past, its teaching has become the inheritance, and a distinguishing feature, of all British Art.

THE END.

INDEX.

Abbreviations used.—*A*, Artist; *D*, Dealer; *E*, Etcher, Engraver; *O*, Owner, past or present; *P*, Painter.

- Academy, Royal, Early Norwich Exhibitors, 175
Ackerman, Publisher, 249
Adamson, J. W. *O.* 313, 314, 317
Agnew, 90. *D.* 457
Agnew, Jos. *O.* 317
Agnew, Thos. and Sons. *D.* 72
Agnew, W. *O.* 317
Albrough, Mrs. *O.* 237
Alderson, Dr., 32, 248
Aldis, J. B. *O.* 231
Alexander, Capt., 318
Allnutt, J. *O.*
Anderdon, J. H. *O.* 65, 76
Anderdon Sale, 472, 490
Andersson, W. H. *O.* 327
Andrews, Mr., 455
Archæological Society, *Vide* Norfolk
Arnald, G., A.R.A., 501
Artists' Room, The, Exchange Street, Norwich, 358
Atkinson, H. *O.* 483
- Back, J. A. *O.* 460
Bacon and Co., Publishers, 285, 292
Barker, G. *O.* 263
Barnard, A. *O.* 233
Barnes, P., Hon. Sec. of Norwich Society, 127
Barratt, T. J. *O.* 121-1, 480-1, 517, 519
Barrett, G. *A.* 261
Barron, J. C. *A.* 255
Barry, Mr., Architect, 386
Barton, B., Poet. *O.* 265, 490
Barton, C. A. *O.* 456, 521
Barwell, H. G. *O.* xi., 130, 228, 236, 330, 350, 361, 364, 467, 577
Barwell, J. *A.* 206
Battersea, Lord. *O.* 131
Beacall, W. *O.* 512
- Beaumont, Sir G. *O.* 452
Beausire, J. *O.* 110, 463, 467, 471, 521
Bedingfield, Lady, 220
Beecheno, F. R. *O.* 543, 552, 556
Beechy, Sir W., Portrait Painter, 24, 534
Beevor, Sir T., Bart., 116
Bell, E. *E.* 44, 67, 511
Benson, R. H. *O.* 289
Berney, Rev. C. P., 352
Bignold, Miss. *O.* 230
Bignold, Mr., 389
Bircham, Mrs. *O.* 265
Birkbeck, W. *O.* 125
Bischoffsheim, Mdme. *O.* 92
Blackett, E. R. *O.* 552
Blake, W. *A.* 544
Blencowe, Rev. E. E., 546
Bloggett Collection, 68
Blomefield's "Norfolk," 285
Boden, S. S. *A.* 235
Bohn, H. G. *O.* 293, 299, 300, 321, 391, 397, 460
Bolingbroke, G. E. *O.* 455
Bolingbroke, L. G. *O.* 552
Bolingbroke, Mrs. *O.* 451, 455-6, 460, 472, 474-5, 487, 493
Bolton School of Art, 595
Booth, W. H. *O.* 315, 321, 338, 345
Boswell, Mr. *D.* 318
Bouverie, Rt. Hon. E. P. *O.* 63
Boxall, Mr. *P.* 546
Boydell and Co., Publishers, 282, 285, 292
Bracey, J. *O.* 76, 100
Brayley, Mr., 269
Bridgman, G. *O.* 311
BRIGHT, HENRY, 1810—1873
Henry Bright, of Suffolk, dispenser at the Norfolk Hospital and assistant of Squire, Chemist, 583

Bright, Henry (*con.*)—

Took lessons of J. B. Crome and J. S. Cotman, 583

Lound bought many of his early works, 583

Taught Middleton Water-colour Drawing, 583

Worked with Lound on "Ely Cathedral," 584

1836. Settled in London, 584

1837. Exhibited at British Institution, 584

1839. Welcomed at the Water-colour Society, 584

Abandoned Water-colour in favour of Pastel and Oil, 584

Sketched in Holland, The French Coast, N. and S. Wales and Scotland, 584

The "Hand" of Henry Bright, 584, 587.

Exhibits at the British Institution. List. 585

Exhibits at the Royal Academy. List. 585

Exhibits at the Water-colour Society. List. 580

Exhibits at Suffolk Street. List. 584.

Described pictures

Effect after Rain. *Illustrated.* 585-6

Morning in the Highlands. *Illustrated.* 586

The Shrimper. Pastel. *Illustrated.* 587

Scratby, Norfolk. Pastel. *Illustrated.* 588

On the Rhine. Pastel. 589

Bright, Henry, other references to, 583, 590

Brightwell, Mr. *O.* 315, 368, 461

Brightwen, Mr. *O.* 337, 339, 345, 351, 517

Brightwen, Mrs., 284

Bristow, Mr. *A.* 109, 477

Britton, John, gave Cotman a commission, 269

Broadwood, H. F. *O.* 100

Brooke, Sir James, Raja of Sarawak, 114, 115

Browne, Rev. J. H. *O.* 63

Bullock, J. J. *O.* 452

Bullock, W. H., M.P. *O.* 457

Bulwer, Rev. J. *O.* 361, 383, 397, 401, 477

Bulwer, J. R., Q.C. *O.* 252, 270, 272-4, 278

Burcham, R. P., 91

Burleigh, Mrs. *O.* 229

Burlington Fine Arts Club Exhibition, 262, 265

Burnett, J. *P.* 499.

Burns, Mrs. *O.* 457

Butler, Charles. *O.* 94-5, 480

Bygrave, R. *O.* 129, 291, 505

Callcott, Sir A. W. *P.* 249, 546

Callow, Mr. *P.* 583

Canvas, Duty on, 177

Capon, W., Scene Painter, 201, 213

Carle, R. D., Jun. *O.* 133

Carlisle, Rev. H. H. *O.* 457

Carlyle, Dr., "Autobiography," 245

Carpenter, C., British Museum. *O.* 506

Causton, S. *O.* 511

Century of British Art, Grosvenor Gallery, 1888, 304-5

Chamberlain, R., Sale. *O.* 531

Chantrey, Sir F. *O.* 451

Cholmeley, F. *O.* 259, 264, 268, 281, 283, 287

Christie, G. H. *O.* 469

Christie's Sales, 457, 467, 468, 490, 592

Churchyard, T. *O.* 125

Clabburn, Mr. *O.* 318

Clarke, S. O. *O.* 226

Clarke, Mrs., of Wymondham. *O.* 240

Clover, J., Portrait Painter, 183-4, 228, 283, 493

Clowes, J. *O.* 278

Coleman, Rev. H. J. *O.* 60, 465

Colkett, S. D. *P.* 318

Collins, Wilkie, Author, 447

Collins, W., R.A., 106, 368, 447-8-9, 493

Colman, J. J., M.P., xi., 42, 47, 49, 50, 74, 77, 93, 102, 116, 123, 128, 134-5, 185, 230, 233, 236, 238-40, 262, 272-3, 307-9, 312, 314, 319, 327, 329, 331-2, 336-340, 343, 345, 352, 364, 369-70, 372, 374, 384, 392, 420-2, 425, 435, 438-9, 456, 458, 460, 464, 466, 468, 474, 479, 483, 485, 509, 512-15, 525, 529-33, 536-9, 552, 554, 566, 570-2, 574, 578-9, 587, 592-3, 594, 596

Colman, R. J. *O.* 8, 226-8, 266, 276, 287, 306, 314, 315

Colnaghi, Mrs. M. *O.* 480

Colnaghi & Co., Publishers, 282, 285, 292

Cooke, Ed. *A.* 387.

Cooke, E. W. *P.* 567

Cooke, G. *E.* 184, 376, 560

Cooke, W. J. *E.* 460

Cooper, Ed. Horse and dog painter. 183-4

Coppin, Daniel. *A.* 44, 94, 104

Cory, R. Author of "A Narrative of the Great Festival at Yarmouth." 291

Cotman, F. G. *O.* 425-6

Cotman, F. W., son of J. S. Cotman. 392

Cotman, G. *A.* Nephew of J. S. Cotman. 315

Cotman, Rev. J., 246

Cotman, J. J. *P.* 468, 576-7

COTMAN, JOHN JOSEPH, 1844—1878. 426

Entered his uncle's business, 427

Spent his time sketching, 428

Cotman, John Joseph (*con.*)—

- Accompanied his father to London, 428
 Studied at the British Museum and National Gallery, 429
 Returned to Norwich and became a teacher there, 430
 In bad health, 432
 1849—51. Lectures on drawing, 434
 1852. Miles, Edmund, resides with him at Thorpe, 434
 1855. Sold his home and pictures. List, 434
 Lived with Miles, Edmund, at The Smee, Great Plumstead, 434
 Died after an operation at the Norfolk and Norwich Hospital, 440
 His pictures in public and private collections described, 435-40
 A Road on the Trowse Meadows. Oil. *Illustrated.* 436
 Old Carrow Gardens. Water-colour. *Illustrated.* 437
 Mousehold Heath. Water-colour. *Illustrated.* 438

His exhibits at the Norfolk and Suffolk Institution, at the Royal Academy, and British Institution, described, 435

COTMAN, JOHN SELL, 1782—1842, 245

- Son of a Norwich haberdasher, 246
 At Norwich Grammar School, 246
 Sketched in Indian Ink, at 12 years of age, 247
 Studied in London; Dr. Thomas Munro, 248-50
 Exhibited six drawings at the Royal Academy, 250
 His own Sketching Club, 253-4-6-7
 Member of Water-colour Society, 256
 Visits Mr. Cholmeley, of Brandsby, Yorks, 258-9
 1806. Moves to Norwich, 263
 1808. Member of Norwich Society of Artists, 265
 1809. Married Ann Miles, 275
 His circulating portfolios of drawing copies, 275
 Elected Vice-President to Norwich Society of Artists, 276, 281
 1810. His eldest son, Miles Edmund, born, 281
 1811. Published etchings, 282
 1811. President of Norwich Society of Artists, 284
 Removes to Southtown, Yarmouth, 284
 1818. Specimens of the Architectural Antiquities of Norfolk, 285

Cotman, John Sell (*con.*)—

- Black and white studies (40). 325-333
 Illustrations for "Excursions through England," 333
 His house at "St. Martin's-at-Palace" Plain, 347
 The Liber Studiorum, 348-9
 1825. Elected Associate of the Water-colour Society, 351
 Norwich Castle. "Laying the First Stone." 7 sketches. 352
 Depression. Dawson Turner's letters, 354-6-8.
 1830. Visit to London. Crosby Hall, 369
 Cotman's colour development, 371
 1834. Drawing Master at King's College, London, 377
 Cotman and Turner, 377-8
 1835. Sells his Norwich home and his collections, 379, 381
 Takes 42, Hunter Street, Brunswick Square, 381
 1836. Hon. Member of the Institution of British Architects, 386
 Sale at Christie's of Drawings and Paintings, 388
 1837. Visits Norwich. The Pageant fiasco, 390
 Rosetti's description of J. S. Cotman, 391
 1838. His own account of his work, 392-3
 1839. Visit to Norwich. Studies in Black and White, 396
 Introduced to W. Müller by the Rev. J. Bulwer, 397
 1841. Last visit to Norwich, 398
 "From the Garden of my Father's House, at Thorpe," 403-5
 1842. Death of the Artist, 405
 Sale at Christie's, 406-7
 His family, 407
 The "Hand" of John Sell Cotman, 408-11
 Exhibits at the Norwich Society Exhibitions, 265-6, 276, 278, 287, 299, 321, 335, 347, 350
 Exhibits at the Royal Academy, 251-2, 257-260
 Exhibits at the British Institution, 304, 316
 Exhibits at the Norfolk and Suffolk Institution, 359, 365, 369, 372-3
 Exhibits at the Society of Painters in Water-colour, 351-2, 354, 359, 365, 369, 372-3, 388

Selected Drawings Described—

- Old Houses in Mill Lane, Norwich. *Illustrated.* 247

- Cotman, John Sell (*con.*)—
 Backwater in a Park, 248
 Bridgenorth Bridge, Shropshire, 251
 Kitchen in the Artist's Father's House, 252
 Road-head at the Mouth of the Dart, 252
 Salt, S. Devon, 253
 Dartmoor and Market Rider, 253
 Weird Scene -Moonlight. *Illustrated.* 254
 Byland Abbey, Yorkshire, 257
 Pencil Portraits of the Cholmeley Family, 258
 Durham Cathedral (3 drawings), 261-3
 Croylund Abbey, 261
 Castle Eden, Dean, Durham, 263
 Vignette Water-colour Portrait of John Crome, 264
 Norwich Market Place in 1805 and in 1807, 265
 Waterfall (a Composition), 266
 Schiehallion, in Perth (2 drawings), 266-7
 Caledonian Canal, 266
 In the Grampians—Minding Cattle, 267
 Old Battersea Bridge, 267
 Twickenham—Mid-day, 268
 A Sketch on the Thames, at Hammer-smith, 268
 Fountains Abbey, 268
 On the Greta, Rokeby, Yorkshire, 269
 The Scotchman's Stone, on the Greta, 269
 Duncombe Park, Yorkshire, 269
 Interior of Trentham Church. *Photogravure.* 270
 Norwich Cathedral (Chapel Series), 270-1-2
 Interior of Norwich Cathedral, 271
 Sandling's Ferry, Norwich, 272
 Interior of St. Peter Hungate Church, Norwich, 272
 Bishopgate Bridge, Norwich, 272
 Window between St. Andrew's Hall and Dutch Church, 272
 A Staithe, 272
 Foundry Bridge, Norwich, 273
 Repairing Bridge, 273
 River near St. Ann's Staithe, Norwich, 273
 Study of Trees (3), 274
 Tomb in Blickling Church (2), 274
 Blickling Church, Exterior, 274
 Blickling Hall, 274
 St. James de Compostella. *Illustrated* 277
 An Old Cottage, 278
 The Harvest Field, 278
 Church Tower, Norfolk, 278
 The Gleaner, 278
 Ruins, 278
 The Harvest Field, 279
 Binham Abbey, Norfolk, 279
 Interior of Walsingham Abbey, Norfolk, 279
 Draining Mill, Lincolnshire — Evening *Illustrated.* 279
 Mousehold Heath, Norwich (3). *Illustrated.* 280-1
 Caister Castle, by Yarmouth. *Illustrated.* 286
 North Gate, Great Yarmouth, 287
 A Squall, 287
 Stormy Weather, 288
 Fisherman's Cottage, Thorpe, 288
 A Wreck off Yarmouth, 288
 Storm at Sea, 288
 Boats off Yarmouth, 288
 Shipping, 288
 A Dutch Schayt, becalmed, 288
 Off the Dutch Coast, 289
 Dutch Fishing Boats on Schevening Sands, 289
 The Beach at Yarmouth, 289
 River Barges, 289
 A Hay Barge. A Calm, 289
 A Yarmouth Fish Girl, 289
 Yarmouth, 289
 Yarmouth Beach, 289
 Fisherman's Cottage, Yarmouth Beach, 289
 Two Dutch Smacks off a flat shore, 290
 Pilot Boats going off, 290
 Pilot Boat and two timber ships, 290
 The Wolf Hunter. *Illustrated.* 301
 Dewy Eve. Black and White. *Illustrated.* 326
 The Abbatial House of St. Ouen, Rouen. *Illustrated.* 339
 Mount St. Catherine, Rouen. *Illustrated.* 340
 La Fontaine de la Crosse, Rouen. *Illustrated.* 341
 Gateway of the Abbey, Aumale. *Illustrated.* 343-4
 Cotman's House on St. Martin-at-Palace Plain. *Illustrated.* 346
 Classical Landscape Composition. *Illustrated.* 349
 South Porch of the Church of Louviers. *Illustrated.* 352
 Via Mala. *Illustrated.* 362
 Schafhausen. *Illustrated.* 365
 Crosby Hall, Bishopgate Street. *Illustrated.* 370
 Spruggin's Hall. *Illustrated.* 374-5
 The Student, or Antiquary. *Illustrated.* 384-5

- Cotman, John Sell (*con.*)—
 Flixton Hall. *Illustrated.* 395
 Colonel Harvey's Lane, Thorpe, Norwich.
Illustrated. 401
 "From the Garden of my Father's House."
Illustrated. 323 and 404
 Portrait of J. Sell Cotman, by H. Love.
Illustrated. 244
Description of Selected Paintings, 303
 Old Mereton Hall, Cheshire, 270, 304
 Merton Hall, Norfolk, 304
 An Orchard House, 305
 Boys Fishing, 305
 The Mouth of the Yare, 305
 Boats in a Sea-fog, 305
 A River Scene, 306
 A Marine Piece, 306
 Scene on River Yare—A Stormy Sky, 306
 River Scene, 306
 The Waterfall. *Photogravure.* 306
 Fishing-boats off Yarmouth, 307
 Beach Scene, 307
 A Wherry, with Brown Sail, on a glassy
 sea, 307
 Sea Piece—Two Vessels in a Choppy Sea.
Illustrated. 308
 Sea Piece—Fishing-boat putting out to
 sea, 308
 Cader Idris, 308
 After the Storm. *Illustrated.* 309
 Old Houses at Gorleston, Suffolk. *Illustrated.* 309-11
 View from Yarmouth Bridge, towards
 Breydon, 311
 Dutch Boats off Yarmouth, 311
 St. Benet's Abbey, 312
 A Calm, 312
 Cove near Boscastle, Cornwall, 313
 Sea Piece—View off Spithead, 313
 Off Plymouth—The Impending Storm, 313
 Off Ecclesbourne, Hastings, 314
 Fishing Smacks, 314
 A Landscape, 314
 Lakenham Mills, 314
 A Hay Barge, 314
 Hay Barge Becalmed, 314
 Scene on the Norfolk Coast, 314
 On the Seine, 314
 A Château in Normandy, 315
 Landscape, with Palace of Prince Beau-
 harnais, 315
 The Windmill, 315
 The Windmill, 315
 A Study of Trees on the Bank of River,
 316
 Alder Car, 316
 Dutch Prize off Yarmouth, 316
 Wood Scene in the Marshes near Yar-
 mouth, 316
 A Landscape, 316
 A River Scene, 316
 A Sea Coast Bit, 316
 Yarmouth Beach, 316
 A Sea View, 317
 A Cottage, 317
 Waiting for the Ferry—Mouth of the Yare,
 317
 The Ferry Boat, 317
 Postwick Grove, 317
 Laying the First Stone of Norwich Castle,
 318
 Classical Landscape—A Sketch, 318
 The Mishap. *Photogravure.* 319
 The Baggage Waggon. *Illustrated.* 320
 Sketch in the Bishop's Garden, Norwich,
 321
 The Port of London, 321
 A Town in Holland. *Illustrated.* 322.
 A Wood with Great Fallen Tree, 322
 View on the Norwich River. "From my
 Father's House at Thorpe." Jan. 18th,
 1842. 323
 Further references to John Sell Cotman—
 xii., 61, 175, 206, 219-20, 249, 430,
 434, 560, 562, 575, 577, 583
 COTMAN, MILES EDMUND, 1810—1858.
 1810. Born at Wymer Street, Norwich,
 281
 1823. Emblazoning Arms in his Father's
 Sepulchral Brasses, 295
 1826. His black and white portrait of his
 Father, 354
 1834. Receives pupils, 374
 1835. Gives his teaching connection to
 John Joseph and joins his father in
 London, 381
 1836. Assistant Drawing Master at King's
 College, London, 389
 1838. Painting with his father, 392
 1842. Succeeds his father at King's
 College School, 414
 1842. Continues with his mother at 42,
 Hunter Street, 414
 1855. Returns to his brother at Norwich,
 419
 Takes him to Great Plumstead, 419
 1858. Dies of a diseased ankle, 419
 The Hand of M. E. Cotman, 418, 423
 His exhibits, 55, at Norwich exhibitions,
 413-4
 His exhibits, 23, in London, 418-9
 His etchings, 16. 2 *Illustrations.* 415-6

Cotman, Miles Edmund (*con.*)—

His lithographs, 417

Special pictures described, 419

A Pier Head with Boats. *Illustrated*. 420

Sea Piece—Unloading timber. *Illustrated*. 421

Gorleston Harbour. *Illustrated*. 422

Unloading Timber Ships. Water-colour. *Illustrated*. 424

Early Morning on the Medway. *Illustrated*. 425

Further references to, 43, 268, 434-5, 545, 560, 583

Cotman, Dr., 267, 313

Cotman, Miss. *A.* 384, 431

Cox, W., Collection Sale, 306-7

Cox, David. *P.* 388, 395, 576, 581, 583

Coxe, Rev. H., 383

Craig, T. Gibson. *O.* 96

Cranmer, C. *P.* 184

CROME, JOHN, 1769—1821.

Portrait of him by M. W. Sharpe. *Illustration*. 15

Son of a weaver, 16

Hired as Errand Boy by Dr. E. Rigby, 18

Apprenticed himself to F. Whistler, Sign Painter, 19

Is said to have introduced the process of graining, 19

Shared garret-studio with Robert Ladbrooke, 20

Sign-painting on his own account. 2 *Illustrations*. 20-21

Smith and Jagger, Print-sellers, exhibit his sketches, 22

Thomas Harvey welcomes Crome to his studio, 22

Crome's first visit to London, 25

Crome's first Sketch in Oil, 1790, 26

Marries Phœbe Berney. The garret studio abandoned, 27

Birth of John Berney, 1794, 28

Compositions in the style of Wilson, 28, 35

Succeeds as a Drawing-master, 28

Teaches Mr. John Gurney's daughters, at Earlham, 31

Meets John Opie, R.A., 32-3

Portrait of John Crome by John Opie. *Illustration*. 30

Takes his pupils into the fields, 35

Crome's House, 17, Gildengate Street, St. George's. *Illustrated*. 34

His wonderful eye-memory of fleeting effects, 36

Attends the Gurneys to Cumberland, 1802, 37

Crome, John (*con.*)—

The Gurneys go to Wales, 1803, 38

Crome's last account for painting a sign, 39-40

The Norwich Society established. Its Rules, 39-41

The Annual Exhibition inaugurated, 42

In Sir Benjamin Wrench's Court. *Illustrated*. 43

List of original contributors, 44-5

Crome's contribution to the first Exhibition, 1805, 45-6

Attends the Earlham Gurneys to the Lakes, 1806, 51

Marriage Certificate of Samuel Hoare and Louisa Gurney, with 42 signatures, including J. Crome and J. B. Crome. *Illustrated*. 52

His first exhibit at the Royal Academy, 1806, 55

Birth of W. H. Crome, 1806, 61

Visit to London, 62

List of Norwich Exhibition Members, 1810, 67

Visit to Derbyshire, 1811, 69

Crome's Etchings. 2 *Illustrations*. 81-6

"Norfolk Picturesque Scenery," published 1834, 84

Crome appointed Drawing-master at the Grammar School, 87

Crome, W. Freeman and D. Coppin visit Paris, 94

Split in the Norwich Society of Artists, 99

Crome's letter to James Stark, 111

Crome at Picture Sales, 126

Commenced his large "Water Frolic at Wroxham Broad," 136

Ill with fever. Dies April 22nd, 1821, 136

Funeral at St. George's, Colegate, 137

Loan Exhibition of J. Crome's pictures, 1821, 138

Portraits of John Crome. 2 *Illustrations*. 14, 30, 139

Sale of his Old Masters, Books, Prints, &c., 139

His monument in St. George's, Colegate, *Illustrated*. 140

The Hand of Crome, 142-5

Further references to John Crome, 44, 283, 449, 576, 583

Crome's Water-colour Art, 145-9

A Study of Trees, 147

Waiting for the Ferry. *Illustrated*. 148

Landscape, 149

At Dunham. *Photogravure*. 149

- Crome, John (*con.*)—
 Exhibits at the Norwich Society's Exhibitions, 45, 56, 58, 61, 62-64, 67, 69, 74, 89, 96, 99, 105, 115, 122, 127, 132, 138
 Exhibits at the Royal Academy, 61-64, 69, 74
 Exhibits at the British Institution, 122, 133, 135
- John Crome's Etchings*—
 Soft Ground Etching. *Illustrated.* 81-2
 "Norfolk Picturesque Scenery," 84
 Etchings of "Views in Norfolk," 84
 Etching of Mousehold Heath. *Illustrated.* 85
- Descriptions of Particular Pictures*—
 Carrow Abbey. *Illustrations.* 47
 Dawn, 49
 Bishop Bridge, 49
 Cow Tower on the Swanery Meadow. *Illustrated.* 50
 Bishop Bridge. Crome and Ladbrooke. 51
 A View near Thorpe, 56
 A View near Thorpe—River, 56
 Cottage at Hunstanton, Norfolk, 57
 The Old Cottage, 58
 A View near Norwich, 58
 A Cottage near Yarmouth, 58
 A Cottage, with Boys Sailing Boats in Front, 59
 A Cottage near Norwich, 59
 A Clay Cottage, 59
 The Old Watergate, Norwich, 59
 View of St. Martin's Gate, Norwich, 60
 On the Back River, Norwich, 60
 Old Houses on the Back River, Norwich, 60
 The Lime Kiln, 60
 Brathy Bridge, Westmoreland. *Illustrated.* 61
 Blacksmith's Shop, near Hingham, Norfolk, 63
 An Old Inn at Great Yarmouth, 63
 Yarmouth Jetty, 64
 Yarmouth Old Jetty, 64
 A View on the River Yare, near Yarmouth, 65
 Landscape, with River and Cattle, 65
 A View near Woodbridge, Suffolk, 65
 A View on the Wensum. *Illustrated.* 65-66
 A Clump of Trees, Hautbois Common, 67-8
 A Thistle, painted on the spot, 68
 The Approach to Norwich, 68
 A Large Sketch of Matlock, 70
 A Landscape with Figures, 70
 A Forest Scene, with Oak Trees, 70
 A Landscape. *Illustrated.* 70-1
 A Woody Landscape, 72
 A Heath Scene, —
 Moonlight near the Mouth of the Yare, —
 A Landscape, 73
 Landscape and Figures. *Illustrated.* 73
 A Woody Landscape, 73
 Trowse Lane, near Norwich, 74
 Old Trowse Bridge, 74
 A View on the Norwich River, 74
 The Old Bathing-place, St. Martin's-at-Oak. *Illustrated.* 74-5
 Mousehold Heath—A Boy with Sheep and Dog. *Illustrated.* 76
 On the Skirts of the Forest, 77
 Moonlight, near Yarmouth, 77
 Moonlight, near Norwich, 77
 Yarmouth Harbour, 77
 Trees and Roadway, 77
 Trees with Cottage, 77
 Kirstead (?) Church in Graveyard, 77-8
 Near Hingham, Norfolk. *Illustrated.* 89-90
 Study of a Burdock. *Illustrated.* 91
 View on edge of a Park, with Deer, 92
 A Forest Scene, with Deer, 92
 Group of Oaks, with White Heifer, 92
 Oaks in Kimberley Park, 92
 Pencil Study of a Dying Oak in Kimberley Park, 92
 The Pollard Oak, 92
 A View at Salhouse, 92
 Landscape, 92-3
 Broken Flint, Daisy, and Dandelion. *Illustrated.* 93
 On the Norfolk Coast, 93
 A View of Cromer, 94
 A Moonlight Scene. Also called—A Mill near Antwerp; Moonlight. 94, 96
 Old Mill on the Yare, 97
 Landscape with Windmill, 97
 A Norfolk Landscape, 97
 Woodland Scene near Norwich, 98
 A Scene in a Forest, 98
 Moonlight on the Yare. *Illustrated.* 98
 Yarmouth Beach, 98
 The Boulevard des Italiens, Paris. *Photogravure.* 98, 99
 Fishmarket on Beach—Boulogne-sur-mer. *Photogravure.* 132
 At Marlingford—The Woodman, 100
 The Grove Scene, Marlingford. *Illustrated.* 101
 Landscape, with Rustic Footbridge, 101

- Crome, John (*con.*)
- At the back of the New Mills. *Illustrated.* 102
- Gibraltar Watering-place, 102
- The Woodcutters, 103
- The Beaters, 103
- A Woody Landscape, with Sportsmen and Dogs, 103
- Bruges River, Ostend in the Distance—Moonlight, 103
- View at the Back of the New Mills, 105
- Mousehold Heath, near Norwich. *Photogravure.* 106-7
- Windmill on Mousehold Heath. *Illustrated.* 107-8
- View in Postwick Grove, 109
- Lane Scene near Catton, 109
- Road Scene with Group of Trees, 109
- A Boathouse, Blundeston, 109
- River Scene, with Boat and Boathouse, 109
- The Old Oak Tree, 110
- The Poringland Oak, 110
- St. Martin's River, near Fuller's Hole, Norwich, 110
- A View of Norwich, 110
- Norwich, from St. Augustine's Gates, 110
- View of Norwich, 111
- Sketch in Oils made before Pupils. *Illustrated.* 115
- A Lane Scene, 116
- Bathing Scene behind New Mills, 116
- Landscape at Whitlingham, near Norwich, 117
- Yarmouth Harbour, 117
- Coast Scene near Yarmouth, 1817, 117
- Old Jetty, Yarmouth. Pencil Sketch, 118
- Castle Acre Priory Ruins, W. Norfolk, 119
- Landscape with Ruins, 119
- The Way through the Wood. *Illustrated.* Wood Scene, 121
- Landscape with Bathers, 121
- A Blacksmith's Traverse, 122
- Bruges on the Ostend River—Moonlight. *Illustrated.* 122, 170
- Scene in Cumberland. The Slate Quarries (?) and see p. 38. 123
- The Poringland Oak. *Illustrated.* 123-4
- Study from Nature, Poringland. Norfolk, 125
- Poringland—Children Fishing, 125
- A View on the Wensum, 125
- Barge with Fishermen, Wounded Soldiers, Women and Baskets, 125
- The Willow Tree, 126
- Yarmouth Jetty, looking to the Old Jetty. *Illustrated.* 128
- Yarmouth Beach, looking to the Old Jetty, 129
- Sea Piece, 129
- Landscape and Cattle, 129
- Landscape, 129
- On the Yare at Thorpe, 130
- Moonlight on the Yare, 130
- Moonlight on the River, 130
- Woodland, near Norwich, 131
- Landscape—A Rustic Bridge, 131
- The Glade Cottage, 131
- A View at Chapel Fields, Norwich, 133
- View on the Norwich River, 133
- Lane Scene near Whitlingham, 133
- Lakenham, 134
- Peasant Driving Sheep on a Road, 134
- Landscape—Grove Scene. *Photogravure.* 134
- Road with Pollards. *Illustrated.* 135
- Heath Scene near Norwich, 135
- A Scene in Norwich, 135
- Sketch for the Water Frolic at Wroxham Broad, 136, 160
- And others mentioned in text.
- CROME, JOHN BERNEY, 1794—1842, 151-167
- At Norwich Grammar School till 1813, 153
- Visits Paris with G. Vincent and Mr. Steel, 154
- President of Norwich Society of Artists, 127, 155
- Appointed Landscape Painter to H.R.H. the Duke of Sussex, 155
- “Norfolk and Suffolk Institution” established, 158
- Bankrupt, 1831. Sale. List of his pictures, 159-160
- Became Drawing-master in Yarmouth, 160
- His Moonlights, 156-161
- His Daylight—River Scenery, 161
- Died at Yarmouth, aged 48, 161
- His Portrait by H. B. Love. *Illustrated.* 152
- Further references to J. B. Crome, 368, 446, 461, 477-8, 497, 543, 562, 583
- Description of Selected Pictures—*
- The Yarmouth Water Frolic, 156
- Rouen, from the base of Mont Ste. Catherine, 135, 159
- Removal of Old Yarmouth Bridge, 161
- Wherries and Steamboat at the Junction of the Yare and Waveney. *Illustrated* 162-3
- Near Bury St. Edmunds. *Photogravure.* 163
- Angler on Bank of a River, 163

- Crome, John Berney (*con.*)—
 A Woody Lane, with two Figures, 163
 On the River, near Amsterdam—Moonlight,
 163
 Small Landscape—Cottage and Trees, 164
 Yarmouth Beach—"The Gale of Ash
 Wednesday, 1836," 164
 River by Moonlight. *Illustrated.* 165
 Norwich, River at Carrow by Moonlight,
 164
 Yarmouth Jetty by Moonlight, 164
 Burgh Castle. *Illustrated.* 164
 Exhibits at the Norwich Society Exhibi-
 tion, 154-5-8
 Exhibits at the Royal Academy (7), 165
 Exhibits at the British Institution (35), 165
 Exhibits at Suffolk Street (55), 166-7
- Cromwell, Thomas, "Excursions through
 England." 333
- Dalrymple, Mr. *O.* 265
- DANIELL, REV. E. T., 1804-1842. *P*
 Attended Norwich Grammar School, 543
 Pupil of J. Crome and J. S. Cotman, 543
 Took his B.A. and M.A., at Balliol,
 Oxford, 543
 Visited J. Stannard, and practised etching,
 544
 Linnell gave him lessons in oils, 544
 Spent 1829-30 on the continent, sketching,
 544
 Ordained at Norwich Cathedral, 544
 Curate at South Audley Street, London,
 545
 Contributed to the Royal Academy and
 British Institution, 546
 Entertained all the leading artists, 546
 Intimate with Linnell and Roberts, 547
 Resigned his curacy to go to the East,
 548
 Joined the "Beacon" surveying party at
 Smyrna, 548
 Sketched ceaselessly. Died of fever, 549
 Buried at Adalia, 1842, 549
 His Water-colour Art, 551, 553
 His etching, Castle Acre. *Illustrated.* 550
 4 pieces in Norwich Castle Museum,
 551
 3 Studies. Reeve Coll., Print-room, B.M.,
 552.
 120 Water-colour drawings in Mr. Colman's
 collection, 552
 64 Water-colour drawings in British
 Museum, 552
- Described Paintings—*
 The Lake of Geneva. *Illustrated.* 553
- Daniell, Rev. E. T. (*con.*)—
 Landscape at Hellesdon, 554
 View of St. Malo. *Illustrated.* 554
 Ruins near Rome, 554
 Ruins, Claudian Aqueduct. *Illustrated.*
 554
 Ruins, Claudian Aqueduct. 2nd view of
 above, 556
- Daniell, Rev. E. T., other references to, 560, 567
- Davey, Canon. *O.* 49, 458, 512, 515
 Davey, Alderman. *O.* 512, 514
 Davey, W., and George Vincent, Corres-
 pondence, 498-9, 503-5
 Davis, J. E., of Longton Hall. *O.* 514
 Davis, J. P. *A.* 368, 461
 Denny, Mr. *A.* 184
 Devonshire, Duke of. *O.* 305
 Dillon, F. *O.* 359
 Dixon, Arthur. *E.* 428-9, 576-7
 DIXON, ROBERT, 1780-1815. *E.* 200-1
 "Norfolk Scenery," 200
 Exhibits at Norwich Society Exhibition,
 44, 201-2
 Exhibits at Royal Academy, 44
 Other references to 300-1, 307
- Drake, Sir W. *O.* 343, 361
 Durrant, G. *O.* 530, 532
 Dyce, 546
 Dyce Collection, Victoria and Albert Museum, 267
- East Anglian Society. *O.* 65, 595
 Eastlake, Sir Charles. *P.* 546, 548
 Eastlake, Lady. *O.* 342, 544
 Eaton, G. C. *O.* 464, 593
 Edwards, Edwin. *O.* 56, 316, 318
 Egerton, Sir J. Grey. *O.* 450
 Elliot, Captain, 361
 Elliot, Mr. *A.* "Crayon Portrait of Stark,"
 493
 Ellison, Mr., of Sudbrook Holme. *O.* 67
 Englefield, Sir H. C., Bart., Antiquary, J. S.
 Cotman dedicates to, 282
- Falbe, M. de. *O.* 490
 Falke, Mr. *O.* 97
 Firth, C. *O.* 367
 Fish, T., Collection. *O.* 519
 Fisher, W. R. *O.* 71
 Fitch, R., F.S.A., F.G.S., 561
 Fitch Collection, Norwich Castle Museum, 558
 Fitch, Mrs. R. *O.* 479
 Fletcher, B. E. *O.* 467
 Fordham, J. E. *O.* 70, 72-3, 117, 506
 Forster, Rev. Dr., 44, 291, 446
 Foster, Ch. *O.* 315
 Foster, W. Orme. *O.* 506

- Francia, Lewis. *P.* 282
 Freeling, Sir F. *O.* 452, 454
 Freeman, W. *O.* 96, 283, 285, 292, 577
 Fripp, G. *P.* 398
 Fry, Lewis, M.P. *O.* 279, 288, 360
 Fuseli, Henry. *P.* 447
- Garrett, Edmund. *O.* 73
 Geldart, H. D. *O.* 235-6, 348, 469
 Geldart, Joseph. *A.* 428-9, 432
 Geldart, Robert. *O.* 289, 349, 360, 439, 576-7
 Gerrard, E., 184
 Gerville, M. de, Antiquary, 297
 Gibbs, Antony. *O.* 58
 Gillott, Joseph, Sale, 92
 Gillott Sale, Cromes in the, 119
 GIRLING, E., JUN.
 With F. Crome at Gurney's Bank, 122
 Exhibited Etchings at Norwich Society
 Exhibition, 168-9
 Etching, Landscape, Cottage, and Trees,
 after Crome. *Illustrated.* 169
 Etchings (23), B.M. Print Room, 170
 Other references to E. Girling, 91, 111
 GIRLING, R., Large Etching, after Salvator
 Rosa's Belisarius, 169
 Etching, "Bruges River, Ostend in Dis-
 tance," after Crome. *Illustrated.* 170
 Girtin, A., 248-9, 253, 255-6
 Godding, Miss. *O.* 459
 Goldschmid, Sale, 490
 Gooden *D.* 90
 Gordon, Rev. W., Landscapist, 44, 183-4, 228,
 477
 Goulburn, the Very Rev. Dean of Norwich,
 562
 Gould, G. *O.* 125
 Gray, H. F. *O.* 511
 Grey, Countess de. *O.* 451
 Grieg, "Excursions in Norfolk," 296, 333
 Grigor, "Eastern Arboretum," 561
 Groyn, Mr. *O.* 552
 Gunn, John. *O.* 94, 121, 338, 340
 Gunn, Mrs. *O.* 284, 320, 366
 Gunn, Rev. J. *O.* 318
 Gunn, Rev. W., 366, 560
 Gurney, C. H. *O.* 306
 Gurney, Hudson. *O.* 233, 284
 Gurney, J., of Keswick Hall. *O.* 101, 132,
 287
 Gurney, J. J., 430
 Gurney, Samuel. *O.* 110
- Hall, Mr. *O.* 546
 Hamilton, Dr. *O.* 289
 Hancock, C. *O.* 511
- Hankinson, Mr. *O.* 74
 Harriott, W. H. *A.* 360-1, 365
 Hartcup, W., 246
 Harvard, S., 311, 466, 532
 Harvey, Colonel, 401
 Harvey, Sir C., Bart. *O.* 559
 Harvey, General Sir R. *O.* 559
 Harvey, Thomas. *O.* 56-7, 249, 283, 287,
 559
 Hayward, Mr., Sketch Club Member, 254,
 256
 Hazreen, W. *E.* 561
 Head, Sir E., Author, 544
 Heseltine, J. P. *O.* 289
 Higginson, Henry L. *O.* 75
 Hillingdon, Lord. *O.* 129
 Hoare, Sir S., Bart. *O.* 463
 HODGSON CHARLES.
 Appointed Architectural Draughtsman to
 H.R.H. the Duke of Sussex, 44, 175,
 202, 206, 220
 Lists of his exhibits at the Norwich
 Society Exhibition, 203
 HODGSON, DAVID, 1798-1864
 Son, and constant companion of Charles
 Hodgson, 204
 Appointed Painter to H.R.H. the Duke
 of Sussex, 205
 Drawing-master at Norwich Grammar
 School, 206
 His exhibited works, List, 205, 210-212
 Description of particular pictures.
 Sandlin's Ferry, *Illustrated.* 207
 The Fishmarket. *Illustrated.* 204
 From Whitefriars' Bridge. *Illustrated.*
 205
 The Nave of Norwich Cathedral. *Illus-
 trated.* 208
 Old Fishmarket, Norwich. *Illustrated.*
 209
 Further references to, 368, 461, 467,
 507-8, 560, 577
 Hogarth, Mr. *O.* 235
 Hollingsworth, Alexander S. *O.* 59, 60, 65,
 77, 315, 517, 520
 Holmes, G. *O.* 51, 75, 177, 315, 322, 422,
 490, 529, 538
 Holmes' Sale, 461-2, 515-16, 530, 582
 Homfrey, Rev. J. *O.* 129, 287, 291
 Hope-Edwards', Mr., Sale, 490
 Hotblack, J. S. *O.* 552
 Houghton, Rev. Pendlebury, Portrait by
 Cotman, 301
 Howlett, Mrs. R. *O.* 582
 Huth, C. F. *O.* 522
 Huth, Louis. *O.* 101, 111, 520

- Hunt, J. P. 184
 Hunt, W. H. O. 580, 588
- Innes, Miss Cameron, 97
- Jerningham, Lady. O. 89, 129
 Jerningham, Miss F., 220
 Jerningham Letters, 220
 Jervis, Lewis. O. 289, 362
 Judsum, H. A. 477
- Kerrick, Rev. Thomas, F.A.S., 294
 King, J. O. 513
 Kirkpatrick, J., 561
 Knight, J. Watson. O. 49, 460, 521, 533
- LADBROOKE ROBERT, 1770-1842
 Portrait of him by Wageman. *Illustration.* 172
 Takes garret-studio with J. Crome, 173
 1793. Marries J. Crome's sister-in-law, Mary Berney, 174
 Starts as Drawing-master, 174
 Dealings in Old Masters, 175
 With J. Crome, founds "Norwich Society of Artists," and their Annual Exhibitions, 175
 1807. Death of his wife, 180
 His family, 180-2
 1809. President of "Norwich Society of Artists," 181
 1816. Formed a Secession Exhibition on Theatre Plain, Norwich, 183
 "Views of the Churches of Norfolk," 187
 1842. Died, 189
 The "Hand" of Robert Ladbroke, 176-7, 188
 Portrait of Robert Ladbroke, by Wageman, *Illustrated.* 172
 Other references to him, 20, 41, 44, 55, 206, 220, 228, 283
Particular Works Described—
 A View of Bishop's Bridge. *Illustrated.* 176-7-8
 View on the Norfolk Coast, near Weybourne. *Photogravure.* 178
 Near Carrow Bridge. *Illustrated.* 177-8
 On the Coast. *Illustrated.* 178-9
 Portrait of J. Stannard. *Illustrated.* 185, 524
 Landscape—Two Boys Fishing. *Illustrated.* 188
 Landscape, with View of Oxford, 189
 The River, near Baconsthorpe Hall, Holt, 189
 Exhibits at the Secession Exhibition on Theatre Plain, 1816-1818, 184-5
- Ladbroke Robert (*con.*)—
 Exhibits at the Norwich Society's Exhibitions, 1805-1815, 1824-1833, 176, 179, 180-1-2-3, 187
 Exhibits at the Royal Academy, 1804-1815, 175, 180, 182-3
 Exhibits at the British Institution, 1811-1822, 182, 186
- LADBROOKE, HENRY, 1800-1870, 185, 232
 Second son of Robert Ladbroke, 185
 Exhibits at Norwich Exhibitions. British Institute, Suffolk Street, 191-2
Particular Works Described—
 Bolton Abbey, 1841. *Illustrated.* 190
 A Scene near Falmouth. *Illustrated.* 191
 A Woodland Slope of the Lakeside, 191
 Moonlight on the Old Sea Bank near Lynn. *Illustrated.* 192
- LADBROOKE, JOHN BERNEY, 1803-1879
 Third son of Robert Ladbroke, 193
 Pupil of his uncle, John Crome, 193
 Lithographed "Churches of Norfolk" and "Select Views," 194
 1859. Built his house and studio on Mousehold Heath, 194
 1879. Died at his house, 196
 His "Hand," Scenic Composition, 194
 Exhibits at the Norwich Exhibitions, the Royal Academy, and British Institution, 196
Particular Works Described—
 Pollard Oaks in Autumn Foliage. *Illustrated.* 193-5
 Landscape—The Rustic Bridge. *Illustrated.* 194-5
 The Old Manor House, 195
 Landscape. *Illustrated.* 196
- LADBROOKE, FREDERICK—
 Youngest son of Robert Ladbroke, 180
 Portrait Painter, 197
- Ladbroke, Miss. O. *Photogravure.* 178, 197
 Landseer, C. P. 548
 Landseer, Sir Edwin. P. 546, 548
 Layton, Rev. J., 292
 Leeds, W. C., Vice President, Norwich Society, 45
 Leeming, A. T. O. 483
 Leicester, Sir J. Fleming. O. 498, 512
 Leman, R. O. 206, 477, 577
 Levine, Reuben. O. 321
 Lewis, A. J. O. 316
 Lindley, Dr., on Ninham's Trees, 561
 Lindley, Miss. A. 184
 Lines, W. A. 477
 Linnell, John, R.A., 249, 268, 542, 544-7, 553
 Lockwood, W. O. 313, 512

- Longmans', Publishers, 285, 333
 Lovat Sale, 521
 Love, H. B., Portrait painter, 368-9, 371, 461
 LOUND, THOMAS, 1802-1861
 Member of the brewing firm, 575
 Pupil of J. Sell Cotman, 575
 Bought 75 of J. Thirtle's pictures, 576
 Exhibited one Water-colour each year at Norwich Exhibition, 576
 Supported the Art Conversazioni, 577
 Died of apoplexy at his house in Norwich, 577
 Sale of his artistic effects, 583
 His inventory revealed 46 Oils, 307 Water-colours, and 11 Etchings, 577
 The Hand of Thomas Lound, 579, 582
 Exhibits at the Norwich Society Exhibition, List, 576
 Exhibits at the Royal Academy, List, 577
 Exhibits at the British Institution, List, 577
Described Pictures—
 Old Cottages at Lakenham. *Illustrated.* 578
 Reedham Mill. *Photogravure.* 578
 St. Benet's Abbey. *Illustrated.* 579
 Richmond Castle. *Illustrated.* 580
 Ely Cathedral. *Illustrated.* 581
 Ely Cathedral with a Marsh Mill. *Illustrated.* 582
 St. Miles' Bridge, Norwich, 582
 Lound, Thomas, other references to, 206, 235, 311, 477, 584, 588-9, 590
 Lycian Antiquities, 548
 Lyson's Magna Britannia, 285
 Mac Fadden, J. H. *O.* 63
 Mackinnon, General G. H. *O.* 94
 Mair, Hugh, Sale, 521
 Maitland, Lieutenant-Colonel F. *O.* 64
 Maitland, W. Fuller. *O.* 68, 109, 305, 312
 Manchester Art Gallery. *O.* 162
 Marshall, J. *O.* 575
 Martin, S. *O.* 97
 Martin W. *O.* 130, 290, 308, 314, 318
 Martineau, Philip Meadows, 47
 Martineau, Miss. *O.* 47, 532
 Ménard, René, Appreciation of English Art, 53
 Mendel, Samuel. *O.* 65
 MIDDLETON, JOHN, 1827-1856, 590
 Pupil of J. B. Ladbroke, J. Stannard and H. Bright, 590
 Devotedly attached to Lound, 590
 1847. Went to London for two years, 590
 Middleton, John (*con.*)—
 Returned to Norwich—made Sketching Excursions, 590
 Died of consumption, aged 29, 590
 Exhibited 29 Pictures
 The Hand of John Middleton, 593-5
 A Skilful Etcher, 594-5
 Exhibits—14 pieces at the Royal Academy, List, 590
 Exhibits—15 pieces at the British Institution, List, 590
Described pictures—
 Wood Scene, 592
 Sunshine and Shade. Ivy Bridge. *Illustrated.* 591
 Woods in Autumn. Gunton Park. *Illustrated.* 592
 Cantley Beck, 592
 A Fine Day in February, 592
 Lane Scene, 593
 Fine Day in February. *Illustrated.* 593
 At Withyham, Kent, 593
 Westwick, 593
 Landscape, 594
 Middleton, John, other references to, 311, 583
 Middleton's, Mrs., Sale, 307, 592-3
 Mills, Jacob. *O.* 465
 Mills, James. *O.* 311
 Mills, Richard. *O.* 359
 Mogford, John. *O.* 314
 Montague, Samuel, M.P. *O.* 103
 Morley, Lady, "Spruggins' Family," 372
 Morris, Grant. *O.* 343
 Morten, W. V. *O.* 378
 Mott, J. S. *O.* 307, 475, 520, 592
 Mottram, Alfred. *O.* 281
 Mottram, James. *O.* 463
 Mower, Mr. *O.* 321
 Müller, W. *P.* 388, 397-8
 Mulready, W., R.A., 268, 305, 321, 546, 548
 Munn, D. *P.* 254
 Munn, P. S. *P.* 254, 282
 Munro, Dr., 249, 250, 255, 282
 Murphy, D. B. *O.* 123
 Murray, Vice-Admiral, 291
 Muskett, C., Publisher, 206, 301, 415, 560-2, 577
 National Gallery, 61, 106-8, 119, 133, 305-6
 National Gallery British Art, Tate, 90, 119
 National Gallery of Scotland, 342, 484
 Neil, Mr. *A.* 254
 Nichols, John, Historian, 287
 NINHAM, HENRY, 1793-1874, Engraver.
 Son of John Ninham, Heraldic painter and engraver, 558

- Ninham, Henry (*con.*)—
 Taught by his father, 558
 His careful accuracy, 559
 Two sketch books filled with studies of
 Norwich, 559
 Appreciated by J. S. Cotman and the
 Rev. E. D. Daniell, 560
 Of middle height, genial, kind hearted,
 561
 1845. Lost his wife and eldest daughter,
 562
 His second daughter married Mr. Cutting,
 562
 At work till his death, aged 81, 562
 The Hand of Ninham in Oil and Water-
 colour, 562-6
 His portrait, in Chalk, by A. Sandys,
 562
 His etchings, 561
 23 views of the Gates of Norwich, 562
 Blome's Castle Acre, &c., 562
 Exhibited 16 pieces at Norwich Society's
 Exhibition, 561
- Described Pictures*—
 Interior of St. James' Church, Norwich.
Illustrated. 563
 Lakenham Mills. *Illustrated* 564
 Fishgate Street, Norwich. *Illustrated.*
 566
 Gateway and Cattle, 566
 Sheds behind the Cavalry Barracks, 566
 Gateway to the Bishop's Palace, 566
- Ninham Henry, other references to, 235,
 544-6, 567
- Ninham, John, Engraver, 558
- Norfolk and Norwich Art Union Exhibition
 1839, 477
- Norfolk and Norwich Society of Artists, 183,
 184
- Norfolk Archæological Society, 561
- Northwick, Lord. *O.* 452
- Norwich Amateur Club, 206
- Norwich Castle Museum, 65, 91, 102, 122,
 207, 223, 227, 237-9, 272, 302, 307, 309,
 319, 323, 349, 419-20, 437, 458, 464, 466,
 482-3, 513, 528-9, 534, 540, 545, 551, 553-
 4, 558, 566, 570, 578, 580, 584, 587, 590,
 594
- Norwich School of Design, 595
- Nottingham Castle Museum, 512
- Onley, Savile. Charles Harvey adopts this
 name, 522
- Onley, Savile, Sale. *O.* 459, 490, 522, 529
- Onslow, Sale. *O.* 490
- Opie, John *P.* 30, 44, 248
- Orrock, James. *O.* 119, 131, 313, 480
- Osmaston, J. *O.* 306, 517
- Paget, Sir James. *O.* 58-9, 92, 119, 147
- Paget, Miss. *O.* 70, 117, 130
- Paget, S. *O.* 117, 291
- Painters in Water-colours, Society of, 260-1
- Palgrave, F. T. *O.* 342
- Palgrave, R. H. Inglis. *O.* 266, 268, 273,
 291, 314, 336-7, 340, 342, 371, 386
- Palgrave, Lady, 284, 350, 378-9
- Palmer, Charles James, F.S.A., 352
- Palmer, Mrs. *A.* 547
- Parr, W. M. *O.* 236, 238
- Parr, Miss. *O.* 229, 238
- Parrington, Jos. *O.* 131
- Pearce, Mr., 235
- Phelps, Mr., Sale, 519
- Phillips, T., R.A., 453, 459, 548
- Piggot, Rev. Mr., 270
- Porter, Miss Jane, surmise about Cotman,
 248-9, 250
- Poussin, Nicholas, Original drawings by, 547
- Poynter, Sir E. J., P.R.A. *O.* 338
- Preston, Mr., Mayor of Yarmouth, 291
- Price, James, Sale. *O.* 306, 490, 532-3
- PRIEST, ALFRED, 1810-1850—
 His father a chemist, 566
 Apprenticed to a surgeon, 567
 For two years with Ninham, 567
 Became an expert etcher, 567
 To London, as the Pupil of James Stark, 567
 First exhibi at the Royal Academy, 1833,
 567
 Married, 1835, 567
 1848. Returned to Norwich for his health,
 568
 1850. Died, aged 39 years, 568
 The Hand of Priest, 568, 572
 Exhibits 17 pieces at the Royal Academy,
 23 pieces at the British Institution, 49
 pieces at Suffolk Street, 569
 His Etchings (58), Reeve Coll., Print-room,
 B.M., 567
- Described Pictures*—
 Opening of Lowestoft Harbour—etching,
 567
 New Mills, with Norwich Castle. *Illus-
 trated.* 568
 "Owligarchy," 569
 Iffley Mill. *Illustrated.* 570
 Beech Trees, 570
 A Beach Scene. *Illustrated.* 571
 Thorpe River, 571
 Godstone Bridge, 571
 Fishing Boats in a Storm. *Illustrated.* 572

- Prior, J. *O.* 272
 Prior, Leathes. *O.* 440
 Prout, Samuel, 409, 584
 Provôt, M. le, Antiquary, 296
 Purdie, Mr., 549
- Quilter, Sir W. Cuthbert, Bart. *O.* 321, 518, 530
- Rackham, William. *O.* 505
 Raphael, E. L. *O.* 103
 Rawlings, S. *P.* 175
 Redgrave, J. *P.* 477
 Reeve, James, 369, 371, 383, 426, 428, 433, 437, 440-1, 498, 550, 562
 Reeve Coll., Print-room, B.M., 115, 144, 146, 148-9, 170, 178, 227, 247-8, 251-4, 263-4, 266, 268, 270-1, 280, 288-9, 300, 305-6, 308, 311, 314, 317, 322, 325 to 331, 335-6, 338, 342, 352, 359, 364, 366, 368, 384, 397 to 400, 401 to 405, 417, 442-3, 425, 437, 454, 482, 508, 546, 551, 560, 563-4, 566-7, 580, 582, 584, 587 to 589, 593, 596
 Renton, Mr. *O.* Sale. 460, 469, 490
 Richardson, S., Author, 561
 Rickman, Thomas, Editor of Cotman's works, 294, 299
 Ridley, Sir M. W., M.P. *O.* 459
 Rigby, Dr., 18, 19, 41, 94, 287
 Ripley, Rev. Canon. *O.* 348, 370
 Rivington, Mr., Publisher, 383
 Roberts, David, R.A., 546, 548, 550
 Roberts, Humphrey. *O.* 59, 72, 92, 98, 100, 129, 130, 317, 455-6, 469, 519-20
 Roberts, J. W., Junr., 460
 Roberts, W. *O.* 343
 Robinson, Sir C. *O.* 531
 Robinson, Miss. *O.* Sale. 522
 Roe, Fred. *O.* 316
 Roe, Mrs. Owen. *O.* 121
 Roget, J. L. *O.* 248, 359
 Rondeau, M., Antiquary, 297
 Root, Mr. *O.* 227
 Rose, P. W. *O.* 511
 Rosetti, Dante Gabriel. *P.* 391
 Rosetti, Gabrielle, 391
 Rosetti, William Michael, on Cotman, 391
 Rouillon, Mrs. de. *O.* 63, 109, 119, 122
 Roundell, Ch. *O.* 98
 Rudge, Dr. *O.* 556
 Rudge, Miss. *O.* 545, 551-2, 556
 Runacres, W. *O.* 234
 Russell, B. *O.* 236
- Salting, G. *O.* 64-5, 72, 77, 117, 288-9, 328
 Sandys, A. *A.* 318, 562
- Santurce, M. de. *O.* 455, 481, 490, 522
 Saul, W. *A.* 184
 Sayers, Frank, M.D., 287, 291
 Schultz, Mrs. Baron, 256
 Scott, P. N. *A.* 368, 461
 Scraggs, J. *A.* 184
 Sedgwick, James. *O.* 452
 Selwyn Sale. *O.* 490, 522
 Sewell, B. *A.* 175
 Sharp, Michael W. *P.* 8, 89, 123, 498
 Shelley, John. *O.* 517
 Sherrington, Mrs. *O.* 74
 Siddons, Mrs., 200
 Sillett, Emma. *P.* 184, 214, 215
 SILLETT, JAMES, 1764-1840. 212
 Still Life Painter, 213
 Taught Drawing at King's Lynn, 213
 Illustrated Richard's History of Lynn, 213
 1815. President of the Norwich Artists' Society, 213
 Contributed 140 Pieces to the Norwich Exhibitions, 213
 Published 59 Views of Norwich Churches, 214
 The Hand of Sillett, 215
- Silver, Mrs. T. Temple. *O.* 60
 Simpson, Mr. *O.* 383, 505
 Singer, A. M. *O.* 516
 Skipper, W. Sale. 459
 Smith, W., F.S.A. *O.* 345
 Smith & Jagger, Publishers, 249
 Sothern, G. *O.* 477
 Spelman, C. C. R. *O.* 228, 233, 238, 552, 556
 Spelman, H. *O.* 235
 Spiers & Pond. *O.* 318
 Spratt, Lieutenant, 548-9
 Spratt, A. W., 206
 Spratt, W. *O.* 63, 116, 123, 132
 Squire, Paul. *O.* 318, 583
 Stacey, G. *O.* 109, 130, 505
 Stafford, Marquis of. *O.* 270, 451
 Stanfield, C., R.A., 546, 548, 584
 STANNARD, ALFRED, 1806, 1889
 Worked with his elder brother Joseph, 534
 First exhibit at the Norwich Exhibitions, aged 14, 534
 His house, quite an Academy, wife and daughter, teaching fruit and still life painting, and he and his son, landscape, 535
 Died, aged 83, 535
 His carefulness in finish, 534
 Exhibited at the Norwich Exhibitions, 535

- Stannard, Alfred (*con.*)—
 Exhibited at the British Institute, 535
 Exhibited at Suffolk Street, 535
- Described Works*—
 Gorleston Harbour with Church in distance
Illustrated. 536
 Moonlight on the river, opposite Carrow,
 536
 Back of Old Trowse Hall. *Illustrated.*
 537
 A sea piece, 537
 Barges on the Thames, 537
 Yarmouth Jetty. *Illustrated.* 538
 The Watering Place—Thorpe—Evening,
 538
 Sunset on Norwich River, Thorpe, 538
 Yarmouth Jetty, distant view. *Illustrated.*
 539
- STANNARD ALFRED GEORGE.
 Son of Alfred Stannard, born 1828, 539
 Landscape painter, 539
 Went to London with his wife, 1854,
 539
 His wife also an exhibitor, 540
 Died 1885, 539
 Exhibited at the Royal Academy. List.
 539
 Exhibited at the British Institution. List.
 540
 Exhibited at Suffolk Street. List. 540
- STANNARD MRS. ALFRED GEORGE, 1855,
 540
- STANNARD, MISS E. H.
 Daughter of Alfred Stannard, 540
 Exhibited 58 fruit pieces at the Royal
 Academy, and British Institution, 540
- STANNARD, JOSEPH, 1797-1830
 Placed with Robert Ladbrooke for 7 years,
 525
 1821, went to Holland, 526
 Married Miss Emily Coppin, 526
 His wife had 3 gold medals from the
 Society of Arts, for fruit, flower, and
 game painting, 540
 1825, took part in the Water Frolic, 527
 His life-long delicate health, 528
 Died, aged 33, 528
 The Hand of Joseph Stannard, 528
 Reference to portraits of J. Stannard, 524,
 534
 Exhibits to Norwich Exhibitions, 525-7
 Exhibits to British Institution, 527
 Exhibits to Society of British Artists, 527
- Descriptions of particular pictures.*
 Thorpe Water Frolic, Afternoon. *Photo-*
gravure. 528
- Stannard, Joseph (*con.*)—
 A Fresh Breeze. *Illustrated.* 529
 A Landscape, with two sheep in fore-
 ground, 529
 View at Thorpe, during an eclipse of the
 sun, 530
 The Merl Staithe, Whitlingham, 530
 A Coast Scene, 530
 Bridge over Stream, 530
 Yarmouth Sands, 530
 A Calm at Breydon, Norfolk, 530
 The old river at Thorpe, 531
 Alder Car, Trowse, Norwich, 531
 A Coast Scene, Norfolk, 532
 Sea piece, 532
 Breydon Water, near Yarmouth, 532
 Sunrise, Yarmouth Beach, 532
 Fishing Boats in a calm off Lowestoft Pier,
 533
 Fishing Boats—Norfolk Coast. *Illustrated.*
 Breydon, 533
- STANNARD, MRS. JOSEPH, 540
 Exhibited at the British Institution and
 Suffolk Street, 540
 Died aged 82, 540
- Stark, A. J. *O. P.* 460, 493
- STARK, JAMES, 1794-1859, 443
 Met J. B. Crome at the Norwich Grammar
 School, 446
 Articled to the elder Crome, 1811, 446
 1812. Elected Member of the Norwich
 Society, 446
 1814. London. Met W. Collins, 447
 Visits Norwich and Cromer with Collins,
 448
 Visits Westmoreland, 449
 Admitted as Student in Royal Academy
 Schools, 450
 Gained British Institution premium of £50,
 450
 With Vincent at 85, Newman Street, 450
 Health failing, he returned to Norwich, 452
 1821. Married Elizabeth Dinmore of King's
 Lynn, 453
 1822. Etching. *Illustrated.* 453
 "Scenery of the Rivers of Norfolk," 460,
 471
 Returned to London, 14, Beaufort Row,
 Chelsea, 467
 Death of his father, Michael Stark, 468
 1834. Lost his wife, 470
 Small panels or millboards. Holiday work,
 a list, 470
 Supported "Norfolk and Norwich Art
 Union," 477
 1840. Removal to Windsor, 479

- Stark, James (*con.*)—
 1850. Removed to London for his son's advantage, 486
 1857. With his son, A. J. Stark, takes a studio in Langham Place, 489
 1859. Died at Mornington Place, Regent's Park, 490
 Prices given for his works, 490
 The Hand of Stark, 491-3
 Portrait of James Stark by Clover. *Illustrated.* 444, 451
 Other portraits of him, 493
 Further references to James Stark, 134, 283, 368, 384-5, 497, 500, 547, 567
Pictures in Public and Private Collections described—
 Landscape, with Boys Bathing. *Illustrated.* 458.
 Landscape and Cattle. *Illustrated.* 462
 The Edge of the Wood. *Illustrated.* 464
 Marlborough Forest. *Illustrated.* 474
 Windsor Castle. *Illustrated.* 482
 The Forest Oak. *Illustrated.* 483
 Sheep Washing. *Illustrated.* 485
 The Valley of the Yare, near Thorpe. *Photogravure.* 491
Exhibits—
 At the Norwich Society's Exhibition, 446-7, 449-50, 452-3-4, 457-8
 At Norfolk and Suffolk Institution, 461, 467, 468, 469
 At Norfolk and Norwich Art Union, 477, 481, 485-6-7-8
 At the Royal Academy, 446-7-8, 453-4, 458, 470-1-2, 475-6, 479, 481, 483 to 490
 At the British Institution, 447-9, 450 to 455, 457, 459, 461, 468-9, 471-2, 476-7, 479, 481, 483-4, 486 to 470
 At Society of Painters in Oil and Water-colours, 451, 468
 At Suffolk Street, 457, 459, 461, 470-1, 476-7, 481, 486, 488
 Stark, Michael. *O.* 477
 Stark, W. *O.* 134
 Steel, Mr., Surgeon, 497
 Steer, G. *O.* 511
 Stevenson, S. W., 561
 Stevenson, W., F.S.A., 561
 Steward, Rev. C. J. *O.* 109, 123
 Stickney, Sarah, 382.
 Stone, F. *O.* 45, 116, 134, 283
 Strange, J. *P.* 184
 Sutherland, Duke of. *O.* 451
 Swinburne, Sir E., Bart. *O.* 135
 Swinburne, Lady Jane. *O.* 97
 Talbot, Rev. T., 292
 Taylor, Watson. *O.* 452
 Theobald, H. S., K.C. *O.* 327, 335, 397, 554
 THIRTLE, JOHN. 1777—1839, Water-colour Painter, 217
 Began as a Miniaturist, 220
 Married Elizabeth Miles, sister of J. S. Cotman's wife, 225
 His Water-colour Drawings, "Very Captivating," 230
 Illustrates Longman's "Excursions through Norfolk," 232
 Curious History of a Picture, 235
 Lung affection stops out-door sketching, 240
 Died, aged 62, 241
 The Hand of John Thirtle, 241
Exhibits
 At the Norwich Society of Artists' Exhibition, 220-226
 At the Exhibition on Theatre Plain, 1816-17, 228-9
 At the Norfolk and Suffolk Exhibition, 235-6-7
Descriptions of Selected Water-colour Drawings—
 The Tan Yard, Norwich. *Illustrated.* 221-2
 The Devil's Tower. *Illustrated.* 222-3
 Old Houses on the Wensum, 223
 Water Gate, Lower Close, Norwich, 223-4
 The Draining Mill, St. Benet's Abbey, 224
 Lakenham Mills, 225
 Carrow Bridge, Evening, 226
 Horstead Mills, 226
 Thorpe Old River, with the first steam barge. *Illustrated.* 227
 Cossey Church, 228
 Norwich from Mousehold, 228
 Miniature Portraits, Seven, 228
 St. Magnus Church, London, 229
 Bishop's Bridge, Norwich 230
 Rainbow Effect on the River, King Street, 230
 Thorpe Staithe, or Thorpe Old Reach, 231
 Thorpe Watering. *Illustrated.* 231
 The New Mills, Norwich, 233
 Eye Bridge, Norwich, 233
 Old Houses on the Back River, Norwich, 234
 Old Foundry Bridge, Norwich. *Illustrated.* 234
 St. Miles', Norwich, 234
 Quayside, Norwich, 235
 St. Benet's Abbey, 235
 Thorpe Old Church, 235

- Thirtle, John (*con.*) —
 Carrow Bridge from King Street, 236
 Fishing Boat, Carrow, 236
 Buckenham Ferry, 236
 Thorpe Reach, looking to Whitlingham, 236
 Carrow, 236
 Thorpe Reach, 237
 Whitlingham Reach. *Illustrated.* 237
 Coldham Hall, 237
 Cromer, 238
 Dilham Staithe, 238
 Landscape, 238
 Holl's Lane, Heigham, 238
 Dilham Staithe—several sketches, 238
 Back River, near Norwich. *Illustrated.* 239
 Norwich from the East (and two sketches for), 240
 Whitefriars' Bridge, Norwich, 240
 Hoveton Little Broad, 240
 The Yare at Gorleston, 240
- Thomson, J. Pyke. *O.* 338, 369
- Thorn, C. *O.* 465
- Titlow, Rev. S. *O.* 235
- Turner, C. *O.* 339, 368, 461
- Turner, Rev. C. *O.* 235, 463
- Turner, Dawson, Biographical Notice of, 284
- Turner, Dawson, 57, 109, 259, 283, 285, 287, 290-2, 294-6, 298-9, 334 to 337, 354-357, 368, 406, 545
- Turner, Mrs. Dawson. *E.* 282, 295-6, 298
- Turner, James, 246
- Turner, Miss, 248, 284, 298, 350-1, 371
- Turner, J. M. W., R.A., 249, 256, 283, 377, 546, 548, 550
- Underwood, C. W., 73
- Underwood, Miss. *A.* 184
- Unthank, C. W. *O.* 73, 466
- Valpy, Rev. Ed., 446, 543
- Varley, Cornelius. *A.* 245-6, 260-1, 282, 321, 352, 354, 387
- Varley, John. *A.* 249, 254-6, 261-2, 268, 282, 299, 305, 352, 367, 369, 383, 388
- Vickers, Mr. *P.* 477
- Victoria and Albert Museum, 321, 345-6, 374, 473, 475-6, 520, 582
- VINCENT, GEORGE, 1796-1831 (?)
 At Norwich Grammar School with J. B. Crome, 497
 Placed as pupil with John Crome, 497
 Accompanied J. B. Crome to Paris
 1816, settled in London, near Stark, 498
 1818, won British Institute £50 premium, 498
 1822, married Dr. Cugnoni's daughter, 498
- Vincent, George (*con.*)—
 1824. Letters to Mr. W. Davey of Norwich, 499
 In the Fleet prison, 504
 Mr. Carpenter's commission for a £105 picture, 506
 1828. Visits Norwich, 507
 Exhibits there, and in London, 507
 1831. Disappeared, 507
 The Hand of Vincent, 508, 511
 His Exhibits at the Norwich Exhibitions, 508-9
 His exhibits at the Royal Academy, 509
 His exhibits at the Society of Painters in Oil and Water-colour, 509
 His exhibits at the British Institution, 509
 His exhibits at the Society of British Artists, 510
- Descriptions of his better known pictures*
 Cottage at Hellesdon, 511
 London, from Surrey side of Waterloo Bridge, 512
 Farm Buildings on outskirts of wood, 512
 Lane Scene with double gabled house, 512
 Pevensey Bay, 512
 Road Scene and Cottage. *Illustrated.* 513
 The Farm, 513
 Postwick Grove, 515
 Pevensey Bay and Beachy Head, 514
 On the Yare, near Norwich. *Illustrated.* 514
 Trowse Meadows, 515
 Spearing Salmon, Scotland. *Illustrated.* 515
 St. Benet's Abbey, 516
 Dutch boats off Gorleston Pier. *Illustrated.* 516
 View of Yarmouth from Gorleston, 517
 Sandling's Ferry, Norwich, 517
 Grove Scene on the Banks of a River, 517
 Crossing the Brook, 517
 Greenwich Hospital, 1827 *Illustrated.* 518
 View on the Yare, afternoon, 519
 On the Yare, 519
 Landscape with a Mill, 519
 Landscape—Loading hay, 519
 A shady Country road, 520
 Pile-driving off the Pier Head, 520
 Cottage with Cows and Poultry, 520
 The Windmill, 520
 View looking along a Valley, 521

- Vincent, George (*con.*)—
 Cattle and sheep on a Bank of the Yare, 521
 A View on the Yare, near Norwich, 521
 Landscape, A Wooded River scene, 521
 A Sandy Road among Trees, 521
 And others, for which see text
 Further references to him, 434, 450-1, 583
- Wadmore, James. *O.* 499, 596, 511
- Waite, J. N., 235, 338
- Wallis, Mr., 98, 490
- WALKER, JAMES WILLIAM, 1831—1898
 Pupil at Norwich School of Design, 595
 Master of the Bolton School of Art, 595
 Successful drawing teacher in Southport, 595
 Sketching tours in England, France, and Italy, 595
 2 of his Water-colours bought for Norwich Museum, 595
 Presented to the Norwich Museum, paintings by his wife and himself, 595
- Exhibits (16), to the Royal Academy, 595
 50 pieces to other Exhibitions, 595
- Described pictures.*
 Sheringham Bank, 596
 Near Coldham Hall, 596
 Surlingham Broad, 596
 Scoulton Mere, 596
 River Bure, 596
 The Little Broad at Hoveton, 596
 Lime Kiln near Cromer and Sheringham Park, 596
- Walker, Mrs. Pauline, 596
- Walsingham, Lord, 304
- Ward, T. Humphrey, 521
- Watson, C. J., 239, 280
- Watson, F. E., 462-3
- Webster, T., 254, 256
- Wedmore, Frederick, 272, 396
- Wells, Miss. *O.* 272
- Wells, Thomas. *O.* 465
- Westall, Richard. *P.* 221
- Westminster, The Duke of, 56, 312, 13
- White, B. Sale. 535
- Wilkinson, R. *O.* 465
- Willett, C. W. *O.* 327, 343
- Willms, Author of "Quaint Old Norwich," 559
- Wil-on, Miss. *O.* 464 (Bequest to Norwich Castle Museum)
- Wilson, Mr. *O.* 134
- Windsor, Dean of. *O.* 450
- Winter, C. *O.* 575
- Womersley, J. *O.* 474
- Woodrow, Miss. *O.* 220, 228-9
- Woolner, T., R.A. *O.* 304-5, 313, 315
- Wrench, Sir Benjamin. Wrench's Court, Home of the Norwich Society of Artists, View, 42, 43-4
- Wynn Ellis Collection Sale, 117
- Young, J. *E.* 512
- Zachery, M. M. *O.* 455
- Zoete, S. H. de. *O.* 64, 134, 466

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